

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2292.

LONDON, SATURDAY, SEPTEMBER 30, 1871.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

NOTICE.—An ABSTRACT of the PROCEEDINGS of the SOCIAL SCIENCE CONGRESS will appear in the ATHENÆUM for Oct. 7 and 14.
Orders received by all Booksellers. Price Threepence.

NOTICE.—ROYAL SCHOOL OF MINES, JERMYN-STREET, LONDON.—The 21st SESSION will BEGIN on MONDAY, the 2nd of October.—Prospectuses may be had on application.
TRENHAM KERES, Registrar.

India Office, 27th Sept. 1871.
BY ORDER of the SECRETARY of STATE for INDIA in COUNCIL.

NOTICE is HEREBY GIVEN, that Appointments to the Indian Public Works Department of Assistant-Engineer, Second Grade, Salary Rs. 4,500 (about £225) per annum, will be available in 1874, for such Candidates as may be found duly qualified.
For further particulars apply, by Letter only, to the Secretary, Public Works Department, India Office, S.W.

CITY of WINCHESTER.—PUBLIC LIBRARY and MUSEUM.—The Appointment of a CURATOR to the above Institution is postponed for the present.
WALTER BAILEY, Hon. Sec.
Winchester, September 19, 1871.

BOARD of WORKS for the POPLAR DISTRICT.

NOTICE is HEREBY GIVEN, that the Finance Committee of this Board will meet at the Board Room, 117, High-street, Poplar, on THURSDAY, the 12th day of October next, at Four o'clock in the Afternoon precisely, to receive applications from persons desirous of being appointed as an additional INSPECTOR of NUISANCES under the Metropolitan Local Management Act, and Acts amending the same, and also under the Sanitary Acts, for the inspection of the Manufactory within the District, and such other duties as may from time to time be required of him.
Applicants must be under forty-five years of age, of good character, able to read, write, and keep accounts, possess a competent and practical knowledge of Applied Chemistry and Mechanics, and they will undergo examination as to their qualifications by the Medical Officers of the Board.
The person to be appointed will not be permitted to engage in any other business or employment, but must devote the whole of his time to the duties of his Office, and the carrying out of the several Acts under which he will be appointed. For the performance of these duties he will receive a Salary of 1800. per Annum, payable Quarterly.
Applications in the handwriting of the parties, accompanied by not more than three Testimonials in each case, will be received at this Office till twelve o'clock at Noon of the 24th day of October next.
Candidates will be required to attend at the meeting of the Committee.
Further information can be obtained upon application at this Office, between the hours of 10 a.m. and 4 p.m.
S. JEFFRIES BARTH, Clerk to the Board.
117, High-street, Poplar, E.
19th September, 1871.

THE NATIONAL ART-TRAINING SCHOOL.
South Kensington Museum, will be OPENED for the SESSION on the 2nd of OCTOBER, 1871. All Persons not already registered as Students, who desire to attend the Classes, must pass a Preliminary Examination in Freehand Drawing of the Second Grade. Special Examinations in this subject will be held, under the supervision of the Head Master, on Tuesday, the 3rd of October, and during the Session.
Application for information as to Fees, &c., and for admission, should be made at the Schools in Exhibition-road, or to the SECRETARY, Science and Art Department, South Kensington, W.
By order of the Lords of the Committee of Council on Education.

CRYSTAL PALACE.
THIS DAY and NEXT WEEK, SPECIAL ATTRACTIONS.
SATURDAY (Sep. 30).—First Saturday Concert.
MONDAY.—Harvest Fête.
WEDNESDAY.—Tonic Sol Fa Annual Autumn Concert, 5,000 voices.
THURSDAY.—Blondin's Benefit.
SATURDAY.—Second Saturday Concert.
The Fine-Art Courts and Collections—the Technological and Natural History Collections—all the various Illustrations of Art, Science and Nature, and the Gardens and Park—always open. Music and Fountains Daily.
Admission each day, ONE SHILLING, except Saturdays, HALF-A-CROWN.

UNIVERSITY COLLEGE, LONDON.
DEPARTMENT of the FINE ARTS.
The Slade Professor, E. J. POYNTER, Esq. A.R.A., will deliver an INAUGURAL LECTURE, open to the Public, at 3 p.m., on WEDNESDAY, October 4th.
The CLASSES for Drawing, Painting, and Sculpture will begin on MONDAY, October 9th.
The late Mr. Felix Slade has, by his will, founded Six Scholarships, of 500. per annum each, tenable for three years by Students of the College, for proficiency in Drawing, Painting, and Sculpture.
Prospectuses, containing full information respecting Fees, times of Class Meetings, and other particulars, may be obtained on application at the College, Gower-street, W.C.
JOHN ROBSON, B.A.,
Secretary to the Council.
September 1st, 1871.

BEDFORD COLLEGE (for LADIES), 48 and 49, BEDFORD-SQUARE.
Founded 1869. Incorporated 1869.
The SESSION 1871-72 will BEGIN THURSDAY, October 12. Prospectuses may be had at the College.
JANE MARTINEAU, Hon. Sec.

BEDFORD COLLEGE (for LADIES), 48 and 49, BEDFORD-SQUARE.
Founded 1869. Incorporated 1869.
The INAUGURAL LECTURE will be delivered by Herbert Tomlinson, B.A. Oxon., Demonstrator of Natural Philosophy at King's College, London, on Wednesday, Oct. 11, at 3 o'clock. Subject: "Metors and Comets."
Admission free to ladies and gentlemen on presenting their visiting cards.
JANE MARTINEAU, Hon. Sec.

SEASIDE.—WATFORD HOUSE SCHOOL, FOLKESTONE (near The Lees).
Principal.—Mr. J. W. ROBERTS.
A thorough Education and liberal Treatment. Sea-bathing. Preparation for Examination and Commercial Pursuits. Highest references.

TECHNICAL EDUCATION. SCIENCE AND ART DEPARTMENT.

ROYAL COLLEGE of SCIENCE for IRELAND,
STEPHEN'S-GREEN, DUBLIN.
SESSION, 1871-72.

This College supplies, as far as practicable, a complete Course of Instruction in Science applicable to the Industrial Arts, especially those which may be classed broadly under the heads of CHEMICAL MANUFACTURES, MINING, ENGINEERING, and AGRICULTURE.
A Diploma of Associate of the College is granted at the end of the Three Years' Course.
There are Four Royal Scholarships, of the value of 800. each yearly, with Free Education, including Laboratory Instruction, tenable for two years. Two become Vacant each year. They are given to Students who have been a year in College. There are also Nine Exhibitions attached to the College of 500. each, with Free Education and Laboratory Instruction, tenable for three years. Three become Vacant each year. These are awarded at the Annual May Examination of the Science and Art Department.
The Fees are 20. for each Course, or 100. for all the Courses of each year, with the exception of Laboratory.
The Laboratory Fee is 120. for the full Course of Nine Months, or 20. per month.

SUBJECTS of INSTRUCTION.
Applied Mathematics, Mechanism and Machinery, Descriptive Geometry, Geometrical, Mechanical and Engineering Drawing, Experimental Physics, Chemistry (Theoretical and Practical), Botany, Zoology, Geology and Palaeontology, Mining, Surveying, Agriculture.
The Laboratory is open for instruction in Practical Chemistry, Metallurgy, and Assaying, from 10 to 4 o'clock every Week-day during the Session, except Saturdays and Holidays.
The Session commences on MONDAY, October 2.
Programme may be obtained on application to the Secretary, Royal College of Science, Stephen's-green, Dublin.
FREDERICK J. SIDNEY, LL.D., Secretary.

NATIONAL EDUCATION LEAGUE.

The THIRD ANNUAL GENERAL MEETING will be held at BIRMINGHAM, on TUESDAY and WEDNESDAY, 17th and 18th October, 1871.

PROGRAMME.
TUESDAY, OCTOBER 17.
MORNING SITTING, from 10.30 o'clock A.M. till 1.30 P.M.

Chairman's Address.
The Report of the Executive Committee.
Election of the Council, Officers, and Executive Committee.
Resolution providing for Parliamentary Action in the course of next Session.

AFTERNOON SITTING, 3 P.M. to 5 P.M.
Papers and Discussion on the Working and Defects of the Elementary Education Act.
Paper on Education Act and its Working in Wales, by Rev. SOMLEY JOHNSTONE.

WEDNESDAY, OCTOBER 18.
MORNING SITTING, 10.30 A.M. to 1.30 P.M.
Papers and Discussion on Education in Ireland and Scotland.
(Deputation from National Education League for Ireland will attend.)

AFTERNOON SITTING, 3 P.M. to 5 P.M.
Papers and Discussion on Free Education.
EVENING, 8 P.M.
Conversations in the Town Hall, at the invitation of the Mayor of Birmingham.

Members wishing to contribute Papers, or to speak on the subjects set down for discussion, are required to communicate with the Secretary at once.
All particulars may be obtained on application at the Offices of the League, 47, Ann-street, Birmingham.
FRANCIS ADAMS, Secretary.

LECTURES TO LADIES.

LITERARY INSTITUTION, Wellington-street, Islington.
Professor C. CASSAL, of University College, will give Six Lectures, on French Literature, beginning November 7th.
Professor H. MORLEY, of University College, will give Eighteen Lectures, on the Spirit of English Literature during the Lifetime of Shakespeare, beginning November 8th.
Herr E. OSWALD will give Twelve Lectures, on Modern German Literature, beginning January 10th.
Mrs. ANDERSON, M.D., will give Six Lectures, on Physiology, beginning February 13th.
Prospectuses and further information may be obtained from the Hon. Secretaries, Miss J. SPECK, 22, High-bury-crescent; Miss L. SHARPE, 1, High-bury-terrace.

LADIES' EDUCATIONAL ASSOCIATION.
London.—A Course of Thirty-two Lectures on the STUDY of ENGLISH LITERATURE, with special Reference to Methods of Teaching and Learning, will be given to Ladies by Prof. H. MORLEY, at University College, on TUESDAYS, from 6 P.M. beginning on Tuesday, October 10th, and (with short Vacations at Christmas and Easter) ending on Tuesday, June 4th. Fee, 2s. 2d.; Governesses, 1s. 1d.
Courses of Lectures on Mathematics, Physics, Practical Chemistry, Architecture, Latin, English, French, Italian, and German Languages and Literatures, Logic, Jurisprudence, Constitutional Law, and History, will begin on and after MONDAY, October 30th.
Prospectuses, Class Tickets, and Free Tickets for the First Lecture of each Course, to be had of the Hon. Secs., J. E. MYLER, Esq., 27, Oxford-square, Hyde Park, W.

MISS LOUISA DREWRY'S COURSES of
Ancient History (Ethnology, the Savage and Civilisation, &c.), English Language and Literature (The Drama), Critical Study of English Literature, and English Reading and Composition, will RECOMMENCE early in OCTOBER.—Miss Drewry has some time dispensed for Classes in Schools.—143, King Henry's-road, Upper Avenue-road, N.W.

MISS MARY LEECH'S MORNING SCHOOL
for YOUNG LADIES will RE-OPEN OCTOBER 2nd, at 14, Radnor-place, Hyde Park, W.

THE MISSES A. and R. LEECH'S SCHOOL
(late Belgrave Cottage) for LITTLE BOYS will RE-OPEN OCTOBER 2nd, at 65 and 66, Kensington-gardens-square, Hyde Park, W.

EXHIBITION of CABINET PICTURES in
OIL, Dudley Gallery, Egyptian Hall, Piccadilly.—NOTICE to EXHIBITORS.—The day for taking in Pictures for the Fifth Winter Exhibition will be the 2nd of October, from 10 A.M. to 10 P.M. The Regulations can be had on application to the Secretary, at the Gallery.

EDUCATION.—SEA-SIDE, SUSSEX.—The late Principal (Married) of a Public School, in connection with the London University, receives PUPILS and BOARDERS at his Residence, and prepares for Public Schools, Universities, and various Military and Civil Service Examinations.—For terms, references, &c., address C. R., Messrs. Hatchard & Co., 187, Piccadilly, W.

THE REV. G. HENSLOW, M.A. F.L.S. F.G.S.,
Lecturer on Botany to St. Bartholomew's Hospital, gives PRIVATE INSTRUCTION in GEOLOGY, PHYSICAL GEOGRAPHY, MINERALOGY, and BOTANY.
N.B. FOURTEEN of the 35 successful Candidates for the India Civil Service (1871), as well as several of the year 1870, were prepared by him in those Subjects, besides many of the non-competitors.
The Rev. G. H.'s Lectures are well illustrated by the Collections and Diagrams of the late Professors Henslow and Brayley (of the London Institution).—17, Colville-terrace West, Notting-hill, W.

NEGLECTED CLASSICS.—Gentlemen (Adults) wishing to commence, or to complete, the Study of GREEK or LATIN, are invited to apply to a Teacher of much experience, whose Books and System of Teaching have been reviewed and highly recommended by the late Rev. Sydney Smith, Macaulay, and other great Authorities.—Address ZITA, 2, Ballarat-terrace, Richmond, S.W.

PRIVATE PUPILS in WEST LONDON.—A Public School Man and Graduate in Honours of the University of Oxford, late Scholar of Oriel, and Royal Exhibitioner of the Government School of Mines, RECEIVES PUPILS at his Chambers.—Classics, High Mathematics, Physical and Mental Science.—Address Rev. B. A., 23, Great Marlborough-street, W.

MORNING PREPARATORY CLASS for the
SONS of GENTLEMEN (exclusively), 13, Somerset-street, Portman-square. The October Term will commence Tuesday, October 10th.

GOVERNESS.—A LADY DESIRES a RE-ENGAGEMENT. Acquirements: thorough English, Drawing, good Music, French, and the Elements of German. Satisfactory references can be given.—Address R. R., Post-office, Farnick, Glasgow.

PARIS.—On the 2nd of October, RE-OPENING of the PROTESTANT ESTABLISHMENT for Young Gentlemen, under the direction of Mr. J. J. Keller, Officier de l'Université, and his son, Dr. J. E. Keller, 4, Rue de Choiseul.—Prospectuses may be had on application to the Rev. John Shedlock, M.A., 7, Blomfield-street, or Thomas F. Newell, Esq., 7, Cloak-lane, London.

EXAMINATIONS and DEGREES in LAW.
Pupils are prepared for the LL.B. and LL.D. Degrees London, the B.C.L. Degree Oxford, the M.L. Degree Cambridge, the Inns of Court, London, and the Incorporated Law Society.
Intermediate and Final, by a Barrister-at-Law, at his Chambers in Lincoln's Inn. Terms, Five Guineas per month; Twenty-five Guineas for the Half-year, or until success in any one Examination.—Apply personally, or address (enclosing stamped envelope) A. E. L., care of Messrs. Butterworths, 7, Fleet-street, E.C., of whom name and situation of Chambers may be learned.

A LONDON PROFESSOR of CHEMISTRY and PHYSICS (D.Sc. Lond.) has spare time to devote to LECTURES or PRIVATE INSTRUCTION in these and other branches of Science.—Address Dr. WRIGHT, Laboratory, St. Mary's Hospital, Paddington, W.

TO PRINCIPALS of LADIES' SCHOOLS.—A Member of the Philological Society of London, who has had considerable experience in Lecturing to Ladies, is open to make arrangements with the Principals of Ladies' Schools, Colleges, &c., to DELIVER LECTURES on the Science of Language, the Study of the English Language, English Literature, Ethnology, &c. Engagements in the North preferred.—Address M. Ph. S., Post-office, Worthington.

LITERARY.—A PARTNER WANTED, with a small capital, to join in a Literary Undertaking. References given and required.—Address E. W. M., White, 33, Fleet-street, E.C.

LITERARY.—TO AUTHORS.—MSS. can be forwarded for inspection, and if suitable will be placed in a channel for publication.
Terms on application to the ENGLISH LITERARY SOCIETY, 17, York-place, Baker-street, W.

THE PRESS.—A Practical Writer, Contributor to
several popular London Papers, is ready to furnish TABLES, SKETCHES, REVIEWS, or ARTICLES upon Social subjects, at a moderate price. Specimens free.—M. S. S., Post-office, 107, Fleet-street.

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ENGAGEMENT as REPORTER and SUB-EDITOR. Fifteen years' experience. Facile at description, paraphrasing, and epitomising; energetic, steady, and punctual.—F. E. 11, York-place, Bourne-street, Eastbourne, Sussex.

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immediate RE-ENGAGEMENT. Competent Verbatim Reporter, Good Paragraphist and Descriptive Writer. Testimonials as to ability. Would be willing to canvass Advertisements. Low Salary required.—A. T., Post-office, Kidderminster.

THE PRESS.—A GENTLEMAN, for many years
connected with the London Daily Press, seeks an ENGAGEMENT as EDITOR and Manager of a Provincial Paper. Sub-Editor of a Daily, Descriptive and General Reporter, or any responsible appointment where experience and competency would secure a permanent engagement.—Address F., care of Messrs. Calton & Co., 30, Ludgate-hill.

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TO BOOKSELLERS and STATIONERS.—WANTED, by a Young Man, aged twenty-one, a situation as ASSISTANT to either of the above. Six years' experience.—Apply M. M., C. Mitchell & Co., 12 and 13, Red Lion-court, Fleet-street, E.C.

KING'S COLLEGE—GEOLOGY.

EVENING CLASSES.
A Course of Eighteen Lectures on GEOLOGY will be given by the Rev. THOMAS WILTSHIRE, M.A. F.G.S., on MONDAY EVENINGS, commencing on the 9th of October. There will be also two or more Field Lectures in the neighbourhood of London on Saturday Afternoons. For additional information, apply to the Secretary, King's College, London.

MIDDLESEX HOSPITAL MEDICAL COLLEGE—WINTER SESSION, 1871-72.

The Session will be OPENED on MONDAY, October 2, with an Introductory Address, at 3 p.m., by Dr. JOHN MURRAY; after which the Prizes awarded during the past year will be distributed. The Lectures and Clinical Instruction in the Wards will begin the following day. For the College Prospectus and information respecting Residence of Pupils and other details, apply to the Dean, Dr. CAYLEY.

MIDDLESEX HOSPITAL.—THE WINTER SESSION FOR 1871-72 will be OPENED on MONDAY, October 2nd, at Three o'clock, with an Introductory Address by Dr. JOHN MURRAY.

LECTURES FOR WINTER TERM
Medicine—Dr. Greenhow, F.R.S. Surgery—Mr. De Morgan, F.R.S. Practical Surgery—Mr. Hulke, F.R.S. Mr. Lawson, Mr. Henry Morris. Diseases of the Eye—Mr. Hulke, F.R.S. Physiology—Mr. Lowrie. Anatomy—Dr. R. Living, M.A. Cantab. Chemistry—Mr. Heisch. Pathological Anatomy—Dr. Cayley. Anatomical Demonstrations—Dr. Living. College Tutor—Dr. Living.
Consulting Physicians—Dr. F. Hawkins, Dr. A. P. Stewart. Physicians—Dr. Goodfellow, Dr. Thompson, Dr. Greenhow, F.R.S. Obstetric Physician—Dr. J. Hall Davis. Assistant Physicians—Dr. R. Living, M.A. Cantab., Dr. Cayley, Dr. John Murray.
Consulting Surgeon—Mr. Shaw. Surgeons—Mr. De Morgan, F.R.S. Mr. Nunn, Mr. Hulke, F.R.S. Assistant Surgeons—Mr. Lawson, Mr. Henry Morris. Dental Surgeon—Mr. Tomes, F.R.S. Assistant Dental Surgeon—Mr. Turner.

The Hospital contains 365 beds. There are special departments for Cancer (36 beds), for Diseases of the Eye, Diseases of Women and Children, and Syphilis. Demonstrations are given during the Summer Session on Diseases of the skin, and the use of the Laryngoscope. Three Clinical Prizes, including the Governor's Prize of Twenty Guinea, are awarded to those Students who pass the most satisfactory examination at the bedside and in the post-mortem room. Class Prizes are also given. There are likewise valuable rewards in the form of six resident clinical appointments. Students can avail themselves, free of charge, of the assistance of the College Tutor, and thus avoid, when preparing for the examinations of the Licensing Boards, the necessity of any private teaching apart from that of the Medical School.

General Fee for attendance on the Hospital Practice and Lectures required by the Colleges of Physicians and Surgeons, and the Society of Apothecaries, 90l., which may be paid by instalments. Fee for Dental students, 25 Guinea for the first year, and 15 Guinea for the second.

Some of the Members of the Staff receive Students to board with them.

Further information may be obtained on application to the Treasurer, Dr. GREENHOW; the Dean, Dr. CAYLEY; or to Mr. LUCAS, the Resident Medical Officer, at the Hospital.

DEGREES, M.A., Ph.D., &c.—The Foreign Secretary to a well-known University is willing to interest himself in behalf of qualified Candidates for Honorary or other Academic Degrees. Fees nominal. Address, in confidence, THE FOREIGN SECRETARY, 10, St. Paul's-road, Canonbury, London.

WANTED, for a rising Provincial Newspaper in a seaside town, a YOUTH, or YOUNG MAN, competent to Report by shorthand, and capable of writing or editing, with experience in the news and stationery business preferred, but not essential. Address, with references, and stating terms, to G. D., 69, Swinton-street, Gray's Inn-road, London, W.C. Letter only.

TO AMATEUR AUTHORS.—The Editor of a New Weekly Journal willing to revise and insert Tales, Sketches, and Poems for a moderate remuneration. Literary aspirants may thus insure the publicity essential to success.—Environ, Post-office, 176, Strand.

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Reprints of Popular Works on moderate terms. Every description of General Printing. Machinery for the Trade. 58 and 59, Fetter-lane, London.

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TYPE MUSIC-PRINTING.—Estimates given free of charge, for all kinds of Type Music-Printing; also for Pewter-Plate Music-Printing. For small numbers the latter process is the cheapest. Do not undertake the publishing. Established over Thirty Years.—T. C. DAVISON, Printer, 167, High Holborn, London.

COINS.—Large Auction at Amsterdam.—COLLECTION of T. D. ENGEL, on the 9th of October, and on the 10th October, Auction of INDIAN ARMS.—Expert, G. THRON, Box, Kalvenstraat, E. 10, at Amsterdam.

OLD COINS, Gold, Silver, and Copper.—A Large Stock to select from always on hand, in Greek, Roman, Early British, English, Scotch, &c. Lists free.—Apply W. EGGLESTON, Dewsbury.

THE GERSTON HOTEL, at PAIGINTON STATION. centrally situated, two miles from Torquay, and within two minutes' walk of the bathing machines at Paiginton Sands. The railway fare from London is the same as to Torquay. A comfortable coffee-room, two billiard-rooms, a splendid saloon for public balls, dinners, &c., and extensive stabling. Tariff very moderate.—J. COOPER, Manager.

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THE UNITED LIBRARIES, 307, Regent-street, W.—Subscriptions from One Guinea to any amount, according to the supply required. All the best New Books, English, French, and German, immediately on publication. Prospectuses, with List of New Publications, gratis and post free.—*A Clearance Catalogue of Surplus Books offered for sale at greatly reduced prices may also be had, free, on application.—BOOTH'S, CHURCHMAN'S, HONORABLE, and SACRILEGE and OLEY'S United Libraries, 307, Regent-street, near the Polytechnic.

PULPIT VACANT at Newington Green.—A GENTLEMAN required to conduct the SUNDAY MORNING SERVICE.—Address TREASURER, care of Chapel-keeper, north side of Stoke Newington Green, London, N.

BRINDISI MAIL ROUTE to EGYPT, India, China, Australia, Rome via Falcunara, Naples via Foggia, Shortest and Cheapest Route.—For through tickets and information apply to the SOUTH ITALIAN RAILWAY.—Agents, Lebeau & Co., 6, Billiter-street, London, E.C.

ILLUSTRATED BOOKS, &c.—Just published, a Catalogue, containing a capital Selection of Books on the Fine Arts, Topography, Antiquities, View, &c., from the Stock of JAMES RIMELL, 406, Oxford-street, London. Post free for a stamp. Books and Prints of all kinds bought for cash.

FOR CHEAP COPIES OF GOOD BOOKS.—Second-hand, New at reduced rates, and Handsomely Bound Books; also, Cheap Village Libraries—see BULL'S CATALOGUE, gratis and post free upon application.—9, Wigmore-street, W.

Just published, free by post, **THE NATURAL HISTORY and SCIENTIFIC BOOK CIRCULAR**, an extensive List of Valuable Works in various branches of Natural History and Science.—WM. WESLEY, 28, Essex-street, Strand, London.

THE MOST LAUGHABLE THING ON EARTH. A New Parlor Pastime, 50,000 Comical Transformations. Endless amusement for parties of two to fifty. Post free for 14 stamps.—The Shakspearean Oracle, a Game of Fortune, post free for 14 stamps.—H. G. CLARKE & Co., 2, Garrick-street, Covent-garden.

THE LITTLE MODELLER; or, How to Make a Model Village. 48 Coloured Engravings, post free for seven stamps.—A Model Railway, seven stamps.—Windsor Castle, seven stamps.—A Model Farm, seven stamps.—A Village in Winter, seven stamps.—H. G. CLARKE & Co., 2, Garrick-street, Covent-garden.

TO SCIENTIFIC GENTLEMEN and SOCIETIES, MANAGERS OF MUSEUMS, and OTHERS. For SALE, by PRIVATE TENDER, the whole of the Valuable COLLECTIONS of FOSSILS, MINERALS, and RECENT BRITISH and FOREIGN SHELLS, formed with great care, and at a considerable expense, by the late W. A. PROVIS, Esq., F.G.S., of the Grange, Epsom, Surrey.

The Collections consist of several Thousand good Specimens, which are named and classified according to their age, genera, species, and localities. They are arranged in stand Glass Cases, and will be sold altogether, or in three lots, as Fossils, Minerals, and Shells, to suit Purchasers. The Collections can be seen, by appointment, on application to Mr. C. PARKY, Auctioneer, Epsom, Surrey, from whom Descriptive Circulars and further information may be obtained.

DEBENTURES AT 5, 54 and 6 PER CENT. CEYLON COMPANY LIMITED.

The DIRECTORS are prepared to issue NEW DEBENTURES, to replace others falling due, viz. for One Year at 5 per cent.; for Three Years at 5 per cent.; and for Five Years at 6 per cent. per annum; also for longer periods, on terms to be ascertained at the Office of the Company, R. A. CAMERON, Secretary, Palmerston Buildings, Old Broad-street, E.C.

THE QUARTERLY REVIEW.—ADVERTISEMENTS for insertion in the forthcoming Number of the above Periodical must be forwarded to the Publisher by the 4th, and BILLS by the 6th of October. John Murray, Albemarle-street.

THE EDINBURGH REVIEW, No. 274, will be published on SATURDAY, October 14th. ADVERTISEMENTS intended for insertion cannot be received by the Publishers later than SATURDAY NEXT, the 7th instant. London: Longmans and Co. 39, Paternoster-row, E.C.

MACMILLAN'S MAGAZINE, No. 144, for OCTOBER. Price One Shilling.

Contents.
1. "HOW IS THE WORK OF THE NATION DONE?"
2. "PATTY." Chapters LIII.—LIX.
3. "UNFULFILLED."
4. "THE EARLY HISTORY OF OXFORD." By J. R. Green. Part I. The Town.
5. "THE JADE QUARRIES OF THE KUEN-LUN." By H. Cayley.
6. "BLANK COURT; or, Landlords and Tenants." By Octavia Hill.
7. "CENTENARIANISM." By E. Ray Lankester.
8. "THE POEM OF THE CID." By Mary Arnold.
9. "A VICTIM OF PARIS AND VERSAILLES." Part II. Versailles.
Macmillan & Co. London.

COLBURN'S NEW MONTHLY MAGAZINE.

Edited by WILLIAM FRANCIS AINSWORTH, F.S.A. F.R.G.S. &c.

Contents for OCTOBER, No. DCX.
I. BEAUTY and a BRACELET: a Romance of the Fairy Age. Part I.
II. FIDELIS. By Ellys Erle.
III. "LES CONTEMPORAINS" and "IN MEMORIAM."
IV. THE DREAM PAINTER. By Dr. J. E. Carpenter. Book III. Chap. III.
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LONDON, SATURDAY, SEPTEMBER 30, 1871.

LITERATURE

Leeds, and the Social Science Congress. (Prospectus of Proceedings.)

THE valley of the Aire, from which the countless chimneys of Leeds send up their wreaths of smoke which darken rather than salute the sun, was once the seat of rare and unstained beauty. The river itself, which would now puzzle a dozen scientific associations to analyze and describe, was then a lovely and clear stream. It is to be regretted that so many of our industrial centres have rendered hideous what were formerly homes of beauty. Vulcan himself would lose much of his dignity among the coal-pits and the factories of Leeds. Near Wolverhampton there is the old hunting-ground of King John. It must at one time have been majestic in its beauty; it is now a wilderness of forges, pits, foundries, shafts, with other indications of another sort of hunting than that which prevailed of old. Then, look at Sheffield,—Parnassus and the Vale of Tempe in one, till dry-grinding was invented, and the local gods withdrew from a scene which still retains some traces of its former exquisite beauty.

The Social Science Congress has this year chosen Leeds for the scene of its exertions, and will commence its proceedings on the 4th of October, under the presidentship of Sir John Pakington. There is no place where social science is more needed, except, perhaps, the old town of Edinburgh, and the city of Glasgow. A visitor in Leeds for the first time may be excused for feeling some bewilderment. Nobody in the town seems idle: nothing seems stationary there. What poetry may still cling to the place is to be found in these two facts. Men, women, and children, and animals, are all at work to the utmost of their power. Cloth is being made or being sold, coming in or going out, without ceasing. Shoddy and Devil's Dust are not unknown. Indeed, there is no hypocrisy about them. People are so busy in and near Leeds that, in their dialect, they clip their words to save time, and a stranger has the utmost difficulty in accepting them at their true value. The way the Cloth Market, or the business in the Cloth Halls, is conducted, is another instance of the promptitude of the dealers. It is just the contrary to what we witness at a Hop fair, where all the business is a sham for a day and three quarters, and all the pockets are disposed of in the remaining quarter. In Leeds, on Tuesdays and Saturdays, in the Cloth Halls, the country manufacturers deposit the woollen cloths in their rough state, the merchants go in, not to dally and chaffer, but to buy. In an hour and a quarter—a space of time which, we believe, is never prolonged—all the sales are effected, and business is over. Then there is a carrying of material hither and thither, and, as the visitor looks on at the process, the thought suggests itself that surely every man in the three kingdoms might button himself up in good broadcloth, if he chose. Then there is the dyeing and finishing of worsted stuffs,—with dye-houses and dressing-shops that are sights in themselves. A spectacle also for the materially-disposed mind is to be witnessed in the extensive mills for the spinning of flax for canvas, linen, sacking, &c.

You may pass from the manufacture of glass to the building of steam-engines and machinery generally. These and a hundred things more are always a-doing; and the best friend of the doers is their neighbour King Coal.

Among the hardworkers there are several who have intellectual tastes. The School of Design has helped some of them to graceful and refined ends. It is also a great boon to have the ruins of Kirkstall Abbey within an hour's walk—a spot full of present beauty and of ancient memories. The customs of the times to which those old memories refer have, we fear, ceased to be observed in Leeds and its vicinity, as they have indeed elsewhere. *Fruttors Thursday* may still bring with it, in a few houses, its Shrovetide fare of fritters; but the spirits who used to make the festival of Christmas last from the eve of that day down to Candlemas belong only to past history. The very term *Wassail*, which gave name to jolly Wassail-Eve, is now, probably, a forgotten word; and "Lambs'-wool," that *La Mas Ubhal*, or "Mass of the Apple," of a very early period, conveys now no definite meaning. Leeds observed that festival down to the close of the last century; and the rosiest cleric at its celebration, as he fished out the roasted apple from the liquor, or after he had drunk largely from the bowl, to the health of the laughing beauties present, would occasionally show his learning, by remarking that the feast had come to them from early times, long before the Ribstone pippin was seen in Leeds, and the simple folk flung the toast from the liquor over the apple-trees, to make them fruitful. Perhaps the good man added that the Goddess Pomona was at the bottom of it all.

Literature has done very much both in preserving the memories of old customs and in finding substitutes for the observation of them. The author who did least for Leeds in this respect was that fine gentleman who affected to be ashamed of being an author, but of whom Leeds was once not a little proud—William Congreve. The author of 'Love for Love' was not born in Leeds, but so near to it as to be considered a native. He, however, knew little of his native place. If a Yorkshireman by birth,—he was born just two hundred years ago,—he was an Irishman by breeding, and he was too selfish to be proud of anything but his own person. When Congreve was still suffering from the chastisement inflicted on him by Jeremy Collier for flooding the stage with impurity, Leeds was setting about reforming and enlightening its people. The whole of the plays of their so-called townsman, from the 'Old Batchelor' to 'Semele,' have the trail of the serpent on them. It was to turn the Leeds people from a reading of this quality that some wisely-inspired men established a newspaper.

Leeds still possesses that very newspaper, the *Leeds Mercury*, which was founded there, the first of its class, above a century and a half ago, A.D. 1720. Four score years elapsed before it grew into eminence in the hands of Mr. Baines, who has been called the *Leeds Walter*. In the first year of the present century that gentleman followed the system then just introduced by Mr. Flower, in the *Cambridge Journal*, of "leaders" or "leading articles." It is said that Douglas Jerrold once remarked to a writer of such articles in a popular London daily paper, who had boasted of his having had a week's

hunting, "It's to be hoped you didn't ride any of your own leaders." The remark showed that Jerrold himself did not know whence the name came. It was first given in the printing-office by the compositors, because those articles were "leaded articles,"—that is, the lines were kept more widely apart than in the other columns, by the insertion of leads between the lines of type, thus attracting attention and making the article itself more pleasant to the eye of the reader.

The Leeds newspaper-press boasts of many notable men among its editors—men who gained fame and honour in other walks of literature. Mr. Baines achieved a great reputation by his 'History of the County Palatine and Duchy of Lancaster,' in four quarto volumes; and his townsmen rendered him only the acknowledgment he had well earned when, in 1834, they elected him as their parliamentary representative, without canvas or expense to himself. Another author, who first wrote under the pseudonym of "Derwent Conway," namely, Henry D. Inglis, a novelist and writer of many volumes of travel, was for some time editor of the *Leeds Independent*. A third literary man, who founded more newspapers than King Stephen built castles, became editor of the *Leeds Intelligencer* in 1822. This was Alaric Attila Watts, the young poet, who was not to be crushed by the London monthly magazine which found amusement in stupidly calling him "Alaric Cholerick Potts Watts!" Mr. Watts did not found, but he may be said to have established on very effective foundations, the *Conservative Leeds Intelligencer*. If he did not invent the "Annals," he was at least an active co-operator in bringing out the first of that once attractive series of Christmas volumes, the *Literary Souvenir*. Mr. Watts's spirit, however, had not elbow-room in Leeds. He went into wider fields of exertion, and in the space of twenty years this indefatigable person, who had served his journalistic apprenticeship in Leeds, founded Conservative newspapers in various parts of the country, at the rate of one every year! The *Leeds Times* had an editor, during the best portion of its career, in that promising young Scottish poet, Robert Nicoll, whose "Bonnie Rowan Bush" and "Bonnie Bessie Lee had a face fu' o' smiles" are only two of many songs that will be heard in the north and read in the south as long as there remain singers in the one and readers in the other. But the delicate young poet found Leeds quite a different sort of place to his native Auchtergaven, to Perth, or to Dundee, in which last town, like Allan Ramsay in Edinburgh, he had kept a circulating library and written lyrics full of sweetness and refinement. Nicoll, an advanced ultra-Radical in politics, as weak in body as he was strong in purpose and fearless in expression, was so badly off in Dundee as to be tempted to settle in Leeds and accept the editorship of the *Leeds Times* for—one hundred pounds a year! His Radical ardour sustained him for a while, but in the fierce local and general political warfare of Leeds, Nicoll's strength, or weakness, could not carry him far. His will survived his power, and he continued the fight as Edmund Kean did in Richard, after he had got his death-stroke, making passes with his swordless arm, and dying as he made them. Robert Nicoll was but twenty-four when he died, in 1837. More than a generation has

since gone by, but the Radical lyricist is still affectionately remembered, not only in Leeds, but wherever in the neighbourhood he carried with him his gentle earnestness and his undying love of song. Sheffield was not prouder of James Montgomery and the *Sheffield Iris*, than Leeds once was of the Scottish minstrel who edited the *Leeds Times*.

Of the capital of labour where those men wrote, there have been many histories; and we may observe, that the historians of Leeds are, of course, at delightful variance as to the origin of its name. They are hardly more agreed as to its ancient condition. When the first De Lacy added it to his barony of Pontefract, it was probably a small farming village, of about a couple of dozen houses. After the poetry of rural life had given way to prosaic cloth-making, and the question was between King and Parliament, the workers of Leeds went heart and hand for the latter. After they had helped Fairfax to effect its capture, the women of Leeds ceased to tell the old stories or sing the old songs which showed how King Penda of Mercia had fallen on that spot, where his body lay under a heap of slain. The Leeds hands were readier to fight than the heads to think. In 1644 there were buried 134 persons of the then limited parish before it occurred to any one that the plague was among them. When the fact was thoroughly recognized, the good people waited on Providence. When the plague ceased, after carrying off a fourth of the inhabitants, the survivors congratulated themselves on their better luck, and thought no more about the matter. For a century they had no more alarms of any sort. In the '45 outbreak, Marshal Wade had a camp near the town; whereupon, the well-to-do people buried their plate; but whether this was on account of the vicinity of the Whig force, or because of the anticipated coming of the Jacobites, cannot now be settled. The Stuart army never came near the place, and the plate-owners dug up their property, very much to the disgust of zealous antiquaries, who would fain have had it hidden there till the Society of Antiquaries in some hundreds of years should come upon the deposit, and quarrel over the question as to what purpose the very strange objects might have originally served.

The bloodiest battle Leeds has since fought was for the purpose of destroying the then newly-created turnpikes, and digging up the improved roads for the maintaining of which toll was demanded. Hawley's dragoons took the field against the rioters, who plentifully quoted Scripture against new ways and toll-bars! A good many brave men lay dead on their backs, and more were carried wounded and prisoners into Leeds, before the dragoons felt satisfied that the arguments they had employed on their side had convinced their adversaries, however much against their wills. The time came when the people's wills were in accordance with their convictions; and simple preachers might have said of the roads, in connexion with manufacturing towns, what the simpler French priest said on the legendary occasion, when he remarked on the goodness of God, who always sent navigable rivers to flow by great commercial cities!

If the members of the Social Science Congress meet in Leeds before they have mastered its history, they will find themselves at

a great disadvantage. If they have mastered it, they will discover that it is necessary to take more walks through the town than Bilham did, before they can fully understand it. Though Bilham did not write yesterday, his book is not without present usefulness, however it may be superseded by the recorded experiences of other walkers and the manuals of handbook-makers generally. Some of them are not nice in their descriptions. To more than one writer the line may be applied which Shakespeare penned, "My Lord Sebastian, the truth you speak doth lack some gentleness and time to speak it in." Poor hard-working Leeds may be dirty and dreary; its suburbs may be as scraggy as they are long; its roads may be black; its streams may be liquor of dye-works; and the money-grubbing of some, and the slavery of others, may in a measure degrade both: nevertheless, Leeds has its poetical side, as every place has where intense labour is the occupation of pretty well every honest man in the busy district. In Leeds competition is fierce, but also has its rewards. How immense is the difference between the calm and beauty of Kirkstall Abbey and the great manufactories on the Kirkstall Road, especially when the latter, as most travellers have recorded, are lit up, and floods of light pour from the numerous tiers of windows, behind which as hard labour is being performed as in any busy part of the world! If one of the craftsmen who used to bring his stuff on a packhorse, and hang his bales for inspection over the balustrade of the old bridge, could see some of these factories, he would fancy that the most powerful magic is at work in it, and he would not be far wrong. In some of them, if they do not grow the raw material, they take it in that condition, and put it through every process to completion. Every stage is accomplished by means of steam; and, when the articles are sorted, steam actually packs up the bales, and only stops short at writing the address of the purchasers. We have alluded to the poetry connected with this labour, and not without cause. Dyer took it for a subject before it had its present gigantic proportions. In his 'Fleece,' he sings how

Wide around
Hillock and valley, farm and village smile,
And ruddy roofs and chimney-tops appear
Of busy Leeds, upwafing to the clouds
The incense of thanksgiving; all is joy,
And trade and business guide the living scene.
Roll the full cars a-down the winding Aire,
Load the slow-sailing barges, pile the pack
On the long tinkling train of slow-paced steeds.

The development of the factory system is a subject which would require, and indeed has had devoted to it many volumes. The first factory in the Vale of Calder, compared with what now exists in and about Leeds, is as a lodge in a garden of cucumbers to a huge city that never altogether sinks to perfect rest. When angry circumstance has now and then brought about a suspension of labour, the rest itself has often become wearisome to those upon whom it was enforced. Such repose seems to justify that famous line in the boy-lord (Pope's "booby lord") Grimstone, in his comedy, 'The Lawyer's Fortune,' written at the age of thirteen, namely—

There let us rest our weary limbs till they more weary be.

The Duchess of Marlborough reprinted the play from which this much-ridiculed line was

taken in order to obstruct, if not prevent, the author's election as Member of Parliament for St. Albans.

The angry struggle between labour and capital may be said to have broken out in this place, where both abound. Something more than forty years ago it began with a dreadfully dramatic incident, the murder of a boy by a Leeds trade-unionist. Some of the weavers of that day had a very peculiar idea of social duty, and, it may be said, a perfect ignorance of Social Science. These may be illustrated by the Leeds toiler, who justified by Scripture his desertion of his wife and family. This illogical unionist asserted that the text, "Love thy neighbour as thyself," authorized him to divide his affections among all families, and to give no special portion of it to his own. As is the case elsewhere, many of these sons of labour, thoughtful, pious, God-fearing men, joined the Wesleyan movement at a very early period. On one occasion, they assembled in such a mass in an upper chamber, to hear of Grace and Salvation, that the beams yielded to the pressure, and a catastrophe with great loss of life ensued.

To conclude, it should not be forgotten that from the ranks of Leeds workers have issued some of the men whom Leeds is proud of having for native townsmen. Ralph Thoresby, whose career extended from 1658 to 1725, forgotten as a toiling merchant, is remembered in the fruits of his leisure, devoted to the topography of his birthplace. Another Leeds man, Benjamin Wilson, the figure and landscape-painter, who died in 1788, was of very humble origin. He was not equal to his namesake, our English Claude, poor, beer-swilling, red-nosed Dick Wilson; but the pupil of Hudson and the master of Zoffani was an able and original artist, and cleverer than the other Wilson in this, that he contrived to get the appointment of Master Painter to the Board of Ordnance,—a sinecure of the good old times, which brought the holder 800*l.* a year. Leeds also gave to Art, Lodge, the engraver and painter, who, like his contemporary Congreve, abandoned the study of the law to follow a more genial vocation. But, after all, there are no native names more honoured in Leeds than those of Joseph and Isaac Milner. They were men who surmounted all the barriers which stood between humblest circumstances and highest distinctions. Joseph first helped himself and then helped Isaac, by sending him to Queen's College, Cambridge. Joseph is best remembered by his history of the Christian Church. Isaac's niece, Mary Milner, has put on simple, pleasant record the hundred things for which her uncle, the Dean of Carlisle, became celebrated,—from the time when, a mere little child, he discovered why one man in Leeds could produce a better scarlet dye than any of his rivals, till his death, in 1820. In the former case, little Isaac, a visitor to the dye-house, having scratched the edge of the vessel which contained the liquor, saw something which made him remark to his father, on reaching home, "Father, that man's copper is made of tin!" The boy's remark led to the discovery that a bright scarlet colour cannot be communicated to woollen cloths but by the medium of tin vessels! Isaac Milner was one of those keen-sighted Yorkshiremen who are sure of themselves. When he

upset the tureen of soup, at Queen's, which he was carrying to table as a Sizar, he exclaimed, "When I am in power I will abolish this custom." His hearers laughed at the idea of the Sizar becoming their President, but it was as President of Queen's College that he abolished the humiliating duty. Joseph Milner was quite as sure of himself as Isaac. The two Leeds lads intended to rise, and, God helping, did so. Joseph's character was well hit off by a remark of his plain-spoken mother in company, at Leeds, where he had said that it would be the highest gratification to him if he could hear St. Paul converse—"Aye, bairn!" exclaimed the mother, "but tha' wud'st not let 'n hae all t' talk to hissel'!"

In connexion with the Congress, a "Sanitary Exhibition" will be held in the Old Cloth Hall, Park Row. The articles exhibited will be such as "illustrate some sanitary improvement." The Exhibition will be opened on the 5th of October, the Congress itself beginning on the 4th.

MR. BUTT ON THE LAND QUESTION.

A Practical Treatise on the New Law of Compensation to Tenants in Ireland, and the other Provisions of the Landlord and Tenant Act, 1870; with an Appendix of Statutes and Rules. By Isaac Butt, Esq., Barrister-at-Law. (Dublin, Falconer; London, Butterworths.)

THIS is an exceedingly able treatise upon the Irish Land Act of 1870. Although we might have expected the newly elected Member for Limerick to take just the opposite course, he has considered the Act almost exclusively from a legal point of view, merely referring occasionally to the political and social bearings of the statute, and then only because such reference is rendered necessary by the general scope of the work. The chief objects sought to be effected by the Act may be shortly stated to be, to convert into legal rights the Ulster tenant-right custom and usages essentially corresponding with it in other parts of Ireland; to confer on tenants who have been unreasonably disturbed by their landlords in their holdings the right to compensation "for the loss sustained by them in quitting their holdings"; to entitle tenants to compensation in certain cases for improvements effected by them on their farms, and to compensation in respect of any money they may, with the assent of the landlords, have paid to get possession of their holdings; to confer on limited owners in certain cases the right of granting leases binding on their successors; to give to tenants facilities for purchasing the interests of their landlords, and to landlords facilities for purchasing the interests of their tenants; and to provide courts of law and modes of procedure for carrying these objects into effect. Mr. Butt has ably analyzed and examined in detail the provisions relating to these various heads, as well as some other provisions of minor importance contained in the Act. He has noticed, and to some extent discussed, the difficult questions likely to arise in carrying the Act into operation; and his observations upon these questions will be found of considerable use to those who may be called on to decide them. Such questions are likely to be very numerous, as the Act deals with interests of an exceedingly complicated nature, and,

though its main provisions are skilfully drawn, it contains some clauses which are very obscurely framed.

The provisions giving to tenants the right to compensation are undoubtedly the most important in the Act, and constitute, in our opinion, one of the boldest legislative measures ever taken by Parliament. The evils intended to be remedied by them are well described by Mr. Butt. The state of the law before the passing of the Act, he says,

"permitted an unjust and griping landlord, by the exercise of an arbitrary power of eviction, to seize to his own use improvements effected by the expenditure or the industry of his tenant. . . But there existed another evil, which perhaps attracted greater attention. It sometimes happened that a landlord, for some purpose of his own, desired to obtain his land free from the inhabitants who were settled on it. The consequence of their eviction often was to deprive them of the means of living. Frequently they were driven into the poor-house, to be a burden to all the surrounding landlords and farmers. Sometimes they were provided, by charity, with the means of emigration; they often went into the towns to live in destitution, and, in or out of the workhouse, were a burden to the people of the town. There have been instances in which such evictions when carried on on a large scale, have produced an amount of misery by which the public conscience has been shocked. But the evil was not confined to cases in which a large number of persons have been evicted at the same time. The greatest hardship might exist in the case of a single family expelled from their home. The poorer the tenant, the greater was the misery which a capricious or cruel eviction might inflict. Many, very many, landlords felt these considerations so strongly, that whenever they wished to improve their estates by removing any of their tenantry, they voluntarily paid those who went away considerable sums of money, not as the purchase of any right—for they had none—but as compensation for the loss they sustained in quitting their holdings."

The compensation clauses of the Act have, however, converted into a legal right what before the Act was at most a mere moral obligation. Speaking of this part of the Act, Mr. Butt says—

"It introduces principles which are not only novel, but which are inconsistent with the maxims of law which have hitherto regulated the relation between landlord and tenant. In this sense it has effected a greater revolution in that law than would have been accomplished by an Act which would have conferred a long tenure on every existing tenant, leaving that tenure subject to the existing law. Its direct effect is to impose restrictions upon the landlord's power of eviction, or, speaking more accurately, to annex conditions to the exercise of that power. But in doing this it sanctions principles of more general application. It will be seen that its provisions apply to cases in which there is no eviction by the landlord,—cases in which the tenant is voluntarily quitting his holding—it may be against his landlord's will. The general effect of all the provisions which relate to compensation to out-going tenants is to recognize and, at least partially, carry into effect principles which, however founded on justice, have not hitherto obtained a place in the positive enactments of law. It recognizes the principle that a tenant making improvements on his holding has such a property in his improvements that he ought not to give up his land without being compensated for the value he has added to the property by those improvements. The Act recognizes also that a tenant in possession of land ought not to be disturbed in that possession without some reason,—and it recognizes this principle to the extent of enacting that the landlord who unreasonably disturbs him ought to make him some compensation for the disturbance; and, lastly, it recognizes the principle that whenever usage had

established any right of tenure in the tenant, that usage ought to prevail, even although it wanted the requisites of a usage or custom enforceable at law."

The operation of the Act is confined to holdings of an "agricultural" or "pastoral" character. Mr. Butt raises, but does not express, an opinion upon the question whether the occupation of a small potato-garden, with a cabin, will give to the holding an agricultural character. It appears to us to be very doubtful whether such a holding is within the letter, though there can hardly be any doubt of its being within the spirit of the Act. Again, the Act legalizes in general terms the Ulster custom of tenant-right. Now, very many of the holdings subject to this custom are situate in towns, and cannot be regarded as either "agricultural" or "pastoral" in their character. Are these holdings subject to the operation of the Act? Mr. Butt seems to think not; and in our opinion he is right.

The Judge of the Civil Bill Court of the county in which a holding is situate, is the Judge to decide, in the first instance, questions arising under the Act as to such holding. From his decision an appeal lies to the Judges of Assize of the county, who may, if they think it expedient so to do, reserve the question for the consideration of a Court constituted under the Act, and entitled the Court for Land Cases Reserved. A very large discretion is left to the Judges who have to administer the Act, and we are inclined to regret with Mr. Butt that "this duty is left to a number of co-ordinate and varying tribunals, without a full opportunity of ultimate appeal to any one tribunal, by which principles of universal guidance could be authoritatively laid down."

Mr. Butt devotes a long postscript to the consideration of the decision of the Irish Court of Chancery Appeal, in the case which arose in the Landed Estates Court on the sale of the Marquis of Waterford's estate. On that appeal the Lord Chancellor held, affirming the decision of the Landed Estates Court, that a conveyance by the latter Court of lands subject to the Ulster custom does not affect the tenant's right, and that, therefore, the tenant is not entitled to have any notice of his right inserted in the conveyance; whilst the Lord Justice was of opinion that, unless the tenant obtains such notice of his right, he will lose the right altogether. This decision places tenants of lands subject to the Ulster custom in a very unfortunate position, and calls, we think, for the interference of the Legislature.

We confidently recommend the study of Mr. Butt's book to all persons interested in the working of the Irish Land Act.

TWO PERUVIAN POETS.

Poesías Peruanas de Juan de Arona; Nuevas Poesías de Numa P. Llona. (Lima.)

DESPITE revolutions, *pronunciamientos*, and sensational politics, the Spaniard has never lost his relish for wit or poetry. Patrons are few and recognition scant, and the poet has almost no public except his private friends; yet the volumes of verse brought out during the last twenty years would form a library of themselves. The love-and-dove and hate-and-fate schools are amply represented in every country, and Spain is no exception to the rule; still enough of good sterling poetry remains to justify the remark of a Madrid critic, that "not

only is the art poetic not dead, but the average poetry of the day is equal to any that has preceded it."

"You cannot carry the Coliseum to New York," said a Yankee, "but you can a picture of it;" thus, while the descendants of the Spaniards who subjugated "Latin America" cannot remove the Alhambra to Lima, they may dream of its beauties, and pride themselves upon their descent from a people who fought for eight centuries against the Infidel, and step by step expelled him from their soil: hating the Moor, yet utilizing his culture; for the poetry of the Arab struck deep root in Spain. It is now nearly ten years since two volumes were published in Paris, 'Ensayos Biográficos y de Crítica Literaria sobre los Principales Poetas y Literatos Hispano-Americanos.' Lamartine, writing to the author, Señor Torres Caicedo, observes, "The Americans of the North have carried to the New World nothing but a materialistic civilization, cold and egotistical, a greed for gold and a prosaic Anglo-Saxon mercantilism; you have carried there the virtues and refined tastes of the Latin races." It is not our province now to treat of the virtues and refined tastes, but simply to record the fact that Parnassus seems as near to Peru as to Madrid, London, Paris, or New York. The Hispano-American school of poetry, although adopting the traditions of Spain's golden age, appreciates nature and discourses on her beauties: thus one poet, apostrophizing the indigo plant, speaks of its colour—

Whose glorious tint
Doth tinge the zephyr's wings.

Of the palm—

The palm-tree, drooping with its honeyed freight,
Yields bread, milk and wine, wax, wood and date.

A couplet on tobacco is worth recording:—

Ignited leaf, which curling upward in soft fleecy rings,
Soothes the sad heart, and to the jaded comfort brings.

While the modern poets of Spain love cities and the haunts of men, ever sighing for the town or stage-depicted nature, the two Peruvian poets now under notice may fairly be classed as representative types of the Hispano-Latin race. Señor Paz Soldán y Unánue, who writes under the pseudonym of Juan de Arona (from the place of his birth), is evidently a man of culture, much poetic appreciation, and master of the best models of Spanish verse. In a portly octavo volume, of 361 pages, printed at Lima, (an excellent specimen of typography, bearing in mind that, prior to 1810, "from Lima to Monte Vidéo, an extent of country of more than 3,000 miles, there was but one printing-press, and that a miserable old thing, belonging to the Jesuits of Córdova,") entitled 'Cuadros y Episodios Peruanos' ('Peruvian Episodes and Pictures'), he gives us some exquisite Peruvian sketches, evidently true to nature, and limned on the spot:—

The streamlet gently glides along
Beneath the shadows of the reedy grass,
Which, sighing, whispers soft adieus
And drinks farewells; the ripples pass
On to the ocean, there to be lost, alas!
While I sit listening to the Naid's song.

And another—

In the dead silence of the shaded grove,
Where rest seems pain, so motionless the air,
All nature's silent as the sleeping dove,
Save as cool water drips and echoes there.

Señor Soldán paints boldly, and with apparent truth, the varying phases of Peruvian life; in fact, he evidently sketches from nature,

and in no way utilizes the conventional lay-figure. Was it not Châteaubriand who said that "Poets should sing their own soil?" Writing of the public appreciation of poetic effort in Peru, our author says, "There is little or no difference between an inedited and a printed book; the printed book remains of as little interest as the inedited manuscript": and of the critics, "They praise or censure your work with the same analytical power, whether the subject be a treatise on astronomy or a common bull-fight; they look upon a man who does not busy himself with political matters, but who takes interest in science, art, or literature, as an idle vagabond."

Señor Soldán is not always serious, and the following couplet will suggest the late Richard Ford's advice to travellers in Spain:—

Furnish well your saddle-bags,
And don't forget the brandy,
As meat and drink on arid waste
For teeth and tongue are handy.

In fact, whether the subject be a religious festival, a pic-nic on the prairie, or a bull-fight, our poet is equally true to nature in his descriptions. In addition to the volume already noted, Señor Soldán has translated into Spanish verse the 'Georgics' of Virgil, and to which he has added some excellent notes. He has also printed a short poem, entitled 'Los Médanos' ('Sand-storms'), in which the arid waste, the storm of sand, heat, thirst, hunger, and death, are brought vividly before the reader.

We close our notice of this Protean poet with simply registering the name of a farce, 'Mas, menos, ni mas ni menos' ('More, less, neither more nor less'), the plot of which turns upon the joke that a fat lover and a lean lover both woo the same damsel,—great fun probably for the Limenos, but dull reading for an Englishman.

The Poesías of Señor Llona are comprised in a modest pamphlet of 70 pages. The principal lyric is a fragment called 'Canto de la Vida' ('The Song of Life'). Though but a fragment, it displays a depth of thought and elegance of diction rarely met with in the works of men more known to fame. We venture upon an imperfect translation of the last stanza, with which our notice of these two Peruvian poets must close:—

No; man dies not, his frail life
Lies tombed within the grave's dark cell.
Though but of dust, his vest of strife
Marks how the earthy and the baser fell.
Immortal chrysalis, lustrous with light,
Rise to bright day from murky night,
With spotless robe and shining silvery wing
Enter that rest were only angels sing.

The pettinesses of political strife evidently have not yet stamped out the love of poetry among the modern Peruvians.

Origin of Language and Myths. By Morgan Kavanagh. 2 vols. (Low & Co.)

THIS, in its way, is one of the most remarkable works of the age. It is a continuation of Mr. Kavanagh's earlier writings on the same subject. At three different periods in his life, Mr. Kavanagh, it seems, has come forward with his discoveries. In 1844 he discovered the "science of languages"; in 1856 he traced myths by the aid of the science to their very fountain-head; and now he takes us, through some thousand pages, up to the very source whence human speech took its primary start.

Mr. Kavanagh's views are of a kind not easily understood by ordinary intellects, "because that whatever lies beyond the reach of common understandings cannot be easily understood, or, if understood, be easily admitted. The narrow mind recoils within itself from everything of the kind, and takes only to what its limited means can afford it the power of conceiving. Hence, respectable mediocrity, or even that which is far from being respectable, has many more chances of immediate acknowledgment and success than an important discovery."

In order to make the reader comprehend how truly and correctly Mr. Kavanagh has stated the case from his own point of view in the foregoing passage, we give here a portion of one of his discoveries, which, although, we fear, it lies beyond the comprehension of ordinary understandings, will none the less, we hope, be read with interest as an illustration of Mr. Kavanagh's method of critical inquiry:—

"Alpha" (he says, in his 'Discovery of the Science of Languages') "is of all learned words one of the most important and venerable in the world. In order to discover what has been thus unknown of this letter, let us begin by endeavouring to find out what it means. Its first syllable does not, I know very well, belong to the Greek language more than to any other; but no matter to what language it belongs—that is, to what people: since it makes complete sense by itself, it is, for the present, to be considered as one word. If by this method we can discover what 'alpha' means, we may afterwards inquire more minutely into its first syllable. As the *ph* in this word has the sound of a single *f*, we are also, for the present, to consider it as such. If *ea* (!) at the end be not a modern addition,—that is, a word added to 'alpha' only about three thousand years ago,—it must have once stood first, and then the analysis of this word ought to be *ea-al-if*, which would mean the *first whole life*. If we suppose 'alpha' to be another name for the divinity, such a meaning as the *first whole life* will be very appropriate. This meaning may be even found by analyzing thus: *al-iv-ic-ae* (all high life it), that is, *it all the life above*; or, by allowing *ea* to have preceded *al*, thus, *ea-al-iv-ic*, the *whole high life*, the meaning will be the same."

The following paragraph will be found to give an additional zest to the foregoing:—

"What is the letter D but the half of an O, as we may thus see (D) . . . and what letter do we see in the other half of the O with D? Why the letter C, the one which precedes D in the alphabet, even as it does here (D). Thus we discover the origin of C and D, which is very important. But we may discover something still more important in this O. What letter have we between the C and the D (D)? the letter I; so that we have in the letter O the word CID, and the reader now knows that before men said *cider* they must have said *er cid*, that is the *cider*, or being here an article. Then what are we to understand from seeing the word *cider* appear in the form of an apple" (the letter O to wit)? "Why that *cider* is in an apple; and no definition could be more true, concise, or ingenious."

By thus analyzing each letter of the alphabet in his discovery of the science of languages in 1844, Mr. Kavanagh was enabled to unravel a stupendous mystery, the literal meaning of the English alphabet, which read, as the letters are commonly arranged, from a to z, means: "This first book is had of the Jews; it opens the mind and is good breeding and wisdom." ('Science of Languages,' 10, cpr. 89, *et seq.*)

In this fashion Mr. Kavanagh made great progress with a difficult task, the deciphering of words, and announced his capability to carry that same work much further "if assisted with (sic) public opinion." "Indeed," says the discoverer already in 1844, "I am induced to

believe that I might in a short time, with this powerful help, put everybody in the way of deciphering with facility the words of all languages." The assistance of public opinion, however, was not forthcoming. Twelve years passed, and no notice seemed to be taken of his "discovery of the science of languages." Then Mr. Kavanagh came forward with his great discovery of the origin of myths, and still nobody would listen. Fourteen more years passed, and the world was still unconverted. And Mr. Kavanagh might have endured the torture of silence yet longer, had he not, some four years ago, passed a bookseller's shop in Paris, where his attention was drawn to a book in the window bearing the title, 'La Science de Langage, cours professé à l'Institution Royale de la Grande Bretagne,' par M. Max Müller, &c. From the Introduction to this work Mr. Kavanagh learnt that it was creating a sensation in the learned world. He bought the English edition, of which he had heard as little before as he had of the lectures themselves, and found, by the aid of his old discoveries, that this highly recommended piece of literature abounded in mistakes, all owing to Prof. Max Müller's "total want of knowing how man first acquired the use of speech," as also because of his knowing "nothing of the science of language." Mr. Kavanagh could not help comparing his career as a discoverer with that of the Professor, and came to the conclusion that a discoverer "should be endowed with a much larger stock of patience than any one else; and that he might live till the reality of his pretensions was admitted, his existence should be lengthened to at least a century or two beyond the period usually assigned to all other human beings." "Now having this belief," he continues, "why, it may reasonably be asked, do I again come forward with my pretensions after the very short space of some fourteen years?" But not contented with this simple query, he thinks it might also be equally reasonably asked, "Why not wait some eighty or ninety years longer, so as to make up at least one century, when perhaps some one of superior intelligence may, by drawing attention to my views, be the means of having at last my discovery acknowledged as real?" We cannot help thinking that this might be expecting too much of Mr. Kavanagh. It is evident that a *savant* of his zeal could not be expected to stand by patiently when inferior intellects were winning applause. Conscious of having made the grandest discovery that ever was achieved, although ignored by an ungrateful world, he determined to show up the Müllers, the Littrés, the Grimms, and the rest, in a worthy fashion, and to lay bare not only their blunders, but also the rotten foundation of philological science and demonstrate the infallibility of his own discoveries and assertions. The handsome two volumes before us are the result of this determination.

Beginning with the beginning, Mr. Kavanagh accounts clearly not only for the first word, but the first letter,—the first sign of all signs, the mother of all languages. This wonderful sign is the O, representing the form of the sun's disc. This sign passed into sound in a very simple, though miraculous manner:—

"At the birth of language human intelligence can have been scarcely above that of the brute creation. Man could, therefore, not acquire the

use of speech by the force of reason, and hence the necessity of his being so formed as to need no mental effort whatever for the framing of a language. Then how did our wise Creator make up for this evident deficiency of mind in man at the very early period to which we refer? By a means of all others the most simple—by having so formed him as to give to his mouth the power of representing a circle."

The sun being of all objects that which arrested man's mind the most,—even while he was as yet a complete brute, if we may presume to interpret Mr. Kavanagh's profound speculations on the subject,—forced him to make a representation of itself by the circular figure O; and when this sign was vivified into sound, that sound conveyed the name of the sun, and the idea of which it was the phonetic representative was the fundamental idea of all the world's future intellect. Nothing more than this was required to enable man to speak; he took leave of the brutes and was a rational being.

But still language was in an infantine state. It grew gradually to its full perfection by intelligent application of the first word, and by that process fell naturally into three classes. The name of the sun, that first object of divine worship throughout all the earth, must have become another term for creator; "and, on being modified for the sake of distinction, the same word must have been made to signify such ideas as the great object it designated suggested, namely, *light, day, heat, life, goodness*," &c.—Class the first. But other words were needed, expressive especially of ideas such as we now signify by the verbs *to carry, bear, hold, have, take, seize, strike, keep, give, do, form*, and the like. "All such notions had names given to them from the instrument by which they were accomplished, the hand."—Class the second. "Only one more portion of human speech was necessary for enabling man to express himself to the full. Having been able to derive from the sun names for notions meaning *good, high, noble*, he now wanted the opposite of these. How did he obtain them? Very easily. He called them after the moon, whose name was identical with that of the sun. Thus he formed *night*; from *night, darkness*; from *darkness* sprang all the host of negative ideas, *noxious, badness, vice, lowness, death*," &c.—Class the third, completing the miraculous structure.

We have now explained Mr. Kavanagh's discovery of the origin of language as well as in a short notice it can be done. It only remains to give a few illustrations of the derivative and etymological portion of the work, which is of a very entertaining character in its way, and worthy of a cursory glance, especially as a psychological study.

The word "baracks" Mr. Kavanagh thus dissects into its constituent parts: first, "it is the same as *war-oikos*, that is, *war-house, oikos* being the Greek *oikos* for *house*. Here, therefore, *b* is = *w*, and *ack* = *oikos*. Now Johnson happens to give the Spanish origin of the word in *baracca*, a hut on the sea-shore." This gives Mr. Kavanagh an opportunity of slightly changing his position, and jumping at the conclusion that *baracca* means "sea-houses": its *b*, he assures us, need be no more closely allied to *w* than to *m*, as *bar* now corresponds to *mar*, the Spanish for *sea*, and *acc*, of course, to *oikos*. But it comes all to one and the same thing, as "*mar* cannot differ in meaning any more than in form from *war*, which is proved

by its being the radical part of *Mars*, the god of war. And as *Mars* will become *mors*, death, when the *i* of its *a* is dropped,"—whatever this may mean,—"we thus discover the primary signification of both *war* and *Mars*." This etymology finds a curious corroboration in the Irish *Balsab*, which, according to one authority, means *dominus mortis*, or Lord of Death; according to another, rather *Mars*, the god of war. "Thus," Mr. Kavanagh concludes, "neither of these authorities suspected that in *war*, *Mars* and *mors* we have one and the same word."

Of the etymology of *tranquil* we have this precious solution:—

"Though this word comes to us from the French *tranquille*, or its Latin equivalent *tranquillus*, its form is, however, older than either of these originals. I showed, in the year 1844, that its literal meaning is *to be upon one's keel*" (*être en keel*) "that is, *to be seated*. Its two first letters, *tr*, are equal to *it re*, which means *the thing or the being*, and this does not differ in signification from the French *être* or *estre*. As to *an* which follows, it is the root of the Greek preposition *ἀνά*, and the same as *on* or *upon* in English. When we now observe that *quill* (the remaining part of *tranquil*) is equal *qu-il*, that is, when the article *il* returns to its first place, *il qu*, we see that the entire word is for being upon the *qu*, or *buttocks*!"

Let us finish our review with Mr. Kavanagh's derivation of *Lord*. His rival, Prof. Max Müller, had interpreted it, partially correctly, from the Saxon *hlaf-word*, as meaning *the source of bread*, instead of *the ward or keeper of bread*. But these tame derivations are not even worthy of Mr. Kavanagh's notice. *Lord*, which he takes to be a *bonâ fide* primitive word, he says must have been once upon a time *il-ord*; and as *o* here has an *i* understood, and as *o* and *i* make *a*, *ord* becomes = *ard*; but *r* being = *l*, *ard* stands really for *ald* or *all*, the root of *altus*, *high*, the real meaning of *Lord*. But this is only one part of the etymology. *Hlaf*, we are further on informed, is the same as *loaf*, which is clear enough; but *loaf* meaning, in reality, *life*, "what proof have we that *hlaford* means the author, source, or origin of bread any more than the author, source, or origin of life?" At this point Mr. Kavanagh stops and thinks, and accepts neither of these etymologies. He rushes off to find out the identity of *loaf* and *self*, and in lopping *self* for this purpose, he gets so far as to leave *el* standing; but here the train of his logic breaks down, and instead of continuing his argument with reference to *loaf*, he clinches it by identifying *sel* (i.e., *self* without the *f*) with *sol* and *helios*. But remembering again that he has not done with *lord* entirely, he returns to the etymology of that word with fresh vigour, identifying it first with *old* (*r* = *l*), and then with *ard*, whence it must follow that *lord* is = "*lard*, the grease of fat swine," indicative of greatness, since *gross* in German, meaning "great," is the same as *grease* in English. Corroborative of the correctness of this etymology is the *tall* of tallow, as it shows how the fat of an animal is significant of height. It is, therefore, not to be wondered at, that since *lard* in French is *bacon* in English, the root of the latter, that is, *bac*, is but a different form of *big*, just as *big* is but a different form of *pig*. And this is confirmed by the Greek and Latin of *pig* being *sus*, which is, as a prefix, significant of height both in Latin and French!

AN AMERICAN UNIVERSITY.

Four Years at Yale. By a Graduate of '69. (Trübner & Co.)

THERE will be few English readers to whom an account of one of the most important of American colleges can be otherwise than interesting. The growing desire in this country to be more closely acquainted than heretofore with the Transatlantic branch of our race, can hardly be better gratified than by receiving information on such a subject as the educational institutions to which the higher sort of American society owes its distinguishing characteristics. Both as the outcome and as one of the factors of the national character, the University system, though not so important an element with our cousins as with ourselves, deserves to be attentively studied by all who desire information on the more comprehensive subject. The book before us, dealing most minutely with every feature of college life, and marked by the passion for statistics which is so peculiarly American, is, perhaps, better calculated than a work of greater literary pretensions to give us as much instruction in this matter as may be attained by any means short of actual experience. For the benefit of a portion of our readers, we may state that Yale College is situated at New Haven, in the State of Connecticut, was founded at the beginning of the last century, and owes its name to Elihu Yale, formerly Governor of Madras, who was its principal benefactor. Intended originally for a divinity school in connexion with the Congregationalist body, it by degrees extended its scheme of operations, and now embraces the usual branches of an English classical education. From early times it has been more or less connected with the State Government, though its practical management is left in the hands of a Board of professors and tutors, called by a curious misnomer "The Faculty," who are under the chairmanship of the President of the College, and answer in all respects to similar councils under various designations in our own Universities. Indeed, the closeness with which those older models were copied in the original constitution is not a little remarkable, and adds much to the interest with which we note the divergence of both the elder and younger societies from one another and from their former selves.

Like the English and Scotch Universities of the sixteenth and seventeenth centuries, the American college of a century and a half ago was a place for the discipline and maintenance as well as the instruction of students; a common table, constant supervision, hard fare, and much *vivâ voce* exertion, were the means employed, before our public schools had been developed, to evolve the educated Englishman from the lump of raw boyhood from the grammar school which formed the material for the manufacture. In England the increase of wealth and leisure, and the simultaneous growth of our large secondary schools, have had the effect of protracting the time allotted to the luxury of education. The effects which the old college discipline was intended to produce are now sought at Eton or Rugby, while the University course is devoted by the more active-minded of our youth to the attainment of certain outlines of wider cultivation to be pursued in maturer life; and by those whose physical organization predominates, to the pur-

suit for a few years longer, under a more liberal discipline than that which restrained them at school, of the friendships and other occupations of boyhood, the athletic exercises in which they may be proficient, or the thousand-and-one humanizing tastes and interests which in a subordinate degree contribute to the making of a man. In Scotland, on the other hand, the University, while discharging in many respects the functions of an elementary school towards its younger students, and retaining in a great measure the oral method of instruction, has abdicated entirely the post of disciplinarian or educator in the widest sense. The students live apart, have little common organization, and in every respect, save that of study and attendance on lectures, are absolutely independent of their instructors and their fellow-students.

In America, as might have been expected, the changes of time have taken a third, and in some respects a remarkable and original direction. Starting with a *régime* which comprised all the most cherished features of the English college life of the preceding century,—Sizarship, "fagging," as understood in our own public schools, corporal punishment, and a distinct subordination to a present and absolute authority,—the collegians of Yale have entirely thrown off, not only the harsher features, but every vestige of the old residential discipline. Though some of them, mostly senior students, prefer rooms in college, and though morning chapel and a sort of voluntary "Hall" are still frequented, the mass of the undergraduates lodge in town, like Scottish students, and like them can scarcely be said to have any dependence on the Faculty. Like them, too, they are, at any rate during the earlier years of the quadrennial course, engaged in preparing and saying "lessons" of a very elementary character in the public class-rooms. The curriculum at the college is calculated to give a student of more than ordinary ability a good knowledge of classics in the Scottish sense, that is to say,—a moderately wide acquaintance with the principal Greek and Latin writers, but scarcely, owing to the want of practice in composition, much familiarity with the minutiae of scholarship. Mathematics are carried higher, and evidently thoroughly studied, although the practice of providing the figures necessary for the proof of propositions both in the class-room and at the annual examinations would not a little shock a Cambridge tutor. The Oxonian will be similarly surprised at the absence of Aristotle and Greek philosophy generally from the list of higher subjects. But we learn enough from the statistics supplied by our author to conceive a respectful opinion of the standard of instruction on the whole. On that head it would perhaps be fair to say, that a Yale undergraduate, like a Scotch one, will generally have left his University considerably better furnished than the average English pass-man, while attainments at all approaching the average knowledge represented by our "honour-lists," must, from the want of competition and the necessity of unequal classification in the lecture-rooms, be very exceptional.

But the true distinguishing feature, to which a prominence, which we cannot suppose to be unnecessary, is given in this work, is the extraordinary plan of organization among the students themselves, which takes the place, to a great extent, of the *esprit de corps* engendered by the residential system of college life in

England, nearly supersedes the official honour-lists, and even in some degree usurps the authority of the body of regular instructors. The students of the several years, amounting in the whole to about 500 men, or less than the numbers at Trinity College, Cambridge, and not much more than those of St. John's, are divided into an immense number of societies, secret or otherwise, having badges, passwords, and all the paraphernalia which distinguish masonic and other bodies in the outer world. These clubs in the Freshman and sophomore (or second) years, seem to be merely an excuse for certain boyish orgies: but from the first they have their special purposes of oratory and discussion, writing of themes and verses, and declaiming in competitive "exhibitions"; and in the senior year, being connected and in correspondence with all the past members of their respective bodies, and being enabled to be more select in their method of admission, they rise to an importance which, in the eyes of the students and apparently of the authorities also (including the Legislature of the State), throws completely into the shade the official and other institutions. To an English graduate, who recollects the extreme difficulty with which a debating society is maintained in either of our large Universities, the existence of some dozen of these clubs, some of them legally incorporated, in one small college, is astonishing; and it is not till he takes into account the national propensity for speaking, and the fact that these societies are the media for union between different generations of university men, the units of college patriotism, the theatres of academical distinctions, which they prize more highly than official honours, combining in one and attaching to themselves all the loyalty which an Englishman divides between his school, his college, his university, his boat-club, and the friends of his youth—that their importance can at all be realized. Whether their influence is, on the whole, a good one, is a point on which a stranger will hardly venture to decide. Our author upholds them as furnishing in the verdict of the undergraduates a less fallible test of ability than any which can be arrived at by the medium of public examinations; the democratic vote, which enables a good speaker and writer to stand high in a senior society, being a sort of useful equity, correcting the iron judgment of a "trips,"—and from this point of view we will not doubt his authority: but whether the absolute preponderance which the system gives to declamation and power of expression over thought and learning,—a preponderance already quite sufficiently fostered by the method of instruction in the classes, and the appropriation of nearly every prize and honour in the college,—seems much more than a doubtful question. The insight thus afforded us into American education will certainly remove much cause for surprise at what we are apt to consider the hastiness of American political judgment, and our astonishment for the future will rather be how young America can manage to think at all.

For the rest, American students seem very like other students at home and elsewhere, with some peculiarities of moral tone, (notably on the subject of "skinning," or systematic cheating in examination,) some special forms of amusement, base-ball and sailing taking the place of cricket and "horseback-riding," and of course a special

vocabulary of college slang; but we gain, on the whole, a pleasant idea of their manliness and good-humour, and are led to the opinion that, though there may be on the American continent "other places like Yale," there can be few better calculated to brace the character and win the affections of her students.

THE SINAITIC BIBLE.

Die Sinaibibel: ihre Entdeckung, Herausgabe, und Erwerbung. Von Constantin von Tischendorf. (Leipzig.)

THIS is the latest and best account of the discovery of the Codex Sinaiticus, by that indefatigable scholar, Von Tischendorf, as well as of the steps taken towards its publication. Those who wish to have a faithful and minute narrative of everything relating to its procurement, and to the publication of its text in different forms, must consult the present little book, which is beautifully printed by Giesecke & Devrient, of Leipzig. It is also enriched by two fac-simile tables at the end, giving a good idea of the mode in which the MS. is written to such as have not seen it.

It is unnecessary to describe the process by which the Codex was secured, or the splendid fac-simile edition of it issued at the cost of the Emperor of Russia. This is already matter of history with which the name of Tischendorf is imperishably bound up. But the allusion to a Russian brochure, by the Archimandrite Porfiri Uspenski, will be new to the reader, though his pamphlet was issued in 1863. It is there objected to the MS. that it has heretical readings, according to which Christ is neither the Son of the Virgin Mary nor of God; that he has not what the Father has; did not forgive the adulterous woman; neither ascended to heaven. These accusations are based on certain readings of the text presented by the Sinaitic Codex.

In Matthew i. 25 the MS. reads, *ὥς οὐ ἔτεκεν υἱόν*, instead of the common text, *ὥς οὐ ἔτεκεν τὸν υἱὸν αὐτῆς τὸν πρωτότοκον*. Hence the first charge; in answer to which Von Tischendorf observes, that the Sinaitic reading is attested by the best and oldest authorities; while the common text is adapted to that of Luke ii. 7, probably in order to favour the continued virginity of Mary.

The second charge, viz., that the MS. does not make Jesus the Son of God, is founded on the beginning of Mark's Gospel, where the reading is, *ἀρχὴ τοῦ εὐαγγελίου ἡμοῦ χριστοῦ*, which is attested by very ancient authorities—by Origen five times, by St. Basil, Cyril of Jerusalem, and other fathers. The addition *υἱοῦ θεοῦ* seems to have proceeded from a later hand.

The third objection rests on John xvi. 15, which is wholly wanting in the Sinaitic, including the words, *πάντα ὅσα ἔχει ὁ πατήρ ἐμὰ ἔστιν*. Here the Codex is undoubtedly wrong; but the verse was omitted accidentally. The idea, however, is also in John iii. 35, which is not absent from the document.

The fourth objection is based on John viii. 1-11, containing the story of the woman taken in adultery, which is omitted not only in *N*, but in the oldest and best authorities. The insertion is doubtless an apocryphal one, as Tischendorf has conclusively shown in an excellent note in the eighth edition of his Greek Testament.

The denial of Christ's ascent into heaven, with which the MS. is charged, rests on the omission of Mark xvi. 9-20, where the Vatican MS. agrees; and on the absence of *καὶ ἀνέβητο εἰς τὸν οὐρανόν*, in Luke xxiv. 51, where good authorities coincide with *N*, such as D, a, b, e, &c.

It is uncritical to judge of a text by its coincidence or otherwise with the doctrines of a church. It must be tested by ancient testimony and internal evidence. The critic can only be guided by his opinion of the words which the sacred writers themselves used. If he can reproduce these from MSS. and other witnesses, he does all that is required. No codex can be followed absolutely; none can be said to have falsified readings in order to favour the views of heretics. The Russian scholar is easily disposed of by Von Tischendorf.

The Leipzig Professor, who rates his favourite codex sufficiently high, points out some original readings which it presents, contrary to all or most uncials, as the name *ἡσαίου*, where other authorities agree, Matthew xiii. 35; *ἐν αὐτῇ ζωῇ ἔστι*, John i. 4; *ἐγὼ οὐκ ἀναβαίνομαι εἰς τὴν ἑορτὴν ταύτην*, John vii. 8; *ὁ λελομένος οὐκ ἔχει χρεῖαν νύμφης*, John xiii. 10; *ὁ ἄρτος ὃν ἐγὼ δώσω ὑπὲρ τῆς τοῦ κόσμου ζωῆς, ἡ σὰρξ μου ἐστίν*, John vi. 51; *ὅτι πλατεία καὶ εὐρύχωρος ἡ ὁδός*, Matthew vii. 13; *καὶ οἶνον οὐκ εἶχον ὅτι συνετέλεσθη ὁ οἶνος τοῦ γάμου· εἴτα λέγει κ.τ.λ.*, John ii. 3; *ἦλθον οὐκ ἵπραν αὐτόν*, which is supported by a, b, c, e, &c., John xix. 38; *καὶ εὐλογῆσας αὐτὰ παρέθηκεν*, Mark viii. 7. In John vii. 50 the words "he that came to Jesus by night" are omitted; and in vii. 22 it leaves out *διὰ τοῦτο*, solving by this means a difficulty which has always been felt. "Wisdom is justified by πάντων τῶν ἔργων αὐτῆς," Luke vii. 35: Ambrose says that most of the Greeks had this reading. It is also well known that the Sinaitic copy leaves out, as originally written, the last verse of St. John's Gospel, and the words "in Ephesus" of Ephes. i. 1, where it is supported by B. Such readings will be variously estimated by different critics; to us some of them appear to have originated in felt difficulties, such as Ephes. i. 1; John vii. 22, and xxi. 25. That they are ancient matters not; changes were made in the text very early.

On the present occasion, space will not allow us to allude to other peculiarities of the Sinaitic MS. mentioned by Von Tischendorf, who believes that it enables us to restore an apostolic text which was widely diffused in the second century; an opinion that can only be accepted in a modified sense.

As to the apologetic side of the MS. to which the learned critic refers in pp. 83 and 84, he overstrains the argument. Because *N* contains the complete Greek text of Barnabas's epistle, which has in the fourth chapter the quotation, "many are called, few chosen," introduced by "as it is written"; he leaps to the conclusion that there was an ecclesiastical gospel-canon as early as A.D. 120; so that the four gospels were already in use about the close of the first century. All this is hazardous reasoning, like much in the author's little book about the date of the gospels.

The volume will repay perusal. It contains all the information about the Sinaitic Bible that one can wish for. The celebrated critic has earned for himself an imperishable repu-

tation by finding the treasure, and editing it so admirably. No man is so well qualified to describe its characteristics, together with the labour spent in procuring and publishing it: and if we do not set so high a value on its text as he does, for that of the Vatican is better on the whole, the opinion is advanced with some hesitation; his experience of ancient Greek MSS. being probably greater and better than that of any living scholar.

OUR LIBRARY TABLE.

Bacon's Military Map of the Country round Aldershot, for the Autumn Manœuvres. (Bacon & Co.) *Map of the Country round Aldershot, enlarged from the Ordnance Survey to the Scale of 1½ Inch to a Mile; specially prepared to illustrate the Military Manœuvres Act.* By Edward Stanford. (Stanford.)

MESSRS. BACON'S handy little map proved of great service to all who attended the Autumn Manœuvres. As it is intended to be carried about in the pocket, the scale is necessarily small, $\frac{1}{2}$ of an inch to a mile; but the principal features of the district—such as streams, canals, and the main ridges—are plainly marked, while the roads and even the cart-tracks are given in great detail and with practical accuracy. The insertion of concentric circles five miles apart has proved a most useful innovation, and has greatly facilitated a hasty estimate of distances. Unfortunately, it was impossible on the reduced scale of the map to represent the hills on Chobham Common. During a third of the time allotted to the operations consequently this map was comparatively useless. We may summarize our description of this timely contribution to military topography by stating that Messrs. Bacon's map was useful rather for strategical than tactical purposes.

Mr. Stanford's map—in four sheets, enlarged from the Ordnance Survey to $1\frac{1}{2}$ of an inch to a mile—is a more ambitious production, but was better suited to serve as a companion to the newspaper-reader than as one to the visitor to the actual scene of mimic war. It aims at being not only strategical, but tactical. Nothing under 6 inches to a mile is, however, on a sufficiently large scale for a "Staff Map"; yet, as far as it goes, the map before us is clear and good, its blemishes and defects being no more in number, or serious in degree, than those to be found in the Ordnance Survey. We hope that, on the occasion of the next Autumn Manœuvres, Mr. Stanford will give us a larger number of sheets, each of them on a scale of 6 inches to a mile, and made to fold up in a small compass.

Friedrich Ferdinand Graf von Beust: sein Leben und vornehmlich staatsmännisches Wirken. Von Dr. Friedrich W. Ebeling. Zweiter Band. (Nutt.)

THIS is the concluding volume of Dr. Ebeling's work, and it very faithfully preserves the characteristics of its predecessor. In noticing that, we commented on the absence of all biographical interest. Here, too, we have a mere string of official documents, carrying us over the last ten years of German history viewed from the standpoint of a minister of one of the smaller states. We all knew that Count Beust is a ready writer of despatches, and it is evident that he knows it too. Possibly at the time some of these despatches seemed happy, if such things can be happy, and to the point; but we do not think they deserve to be disinterred from the archives, even for such a limited immortality as they can receive from Dr. Ebeling.

WE have on our table *Vanity Fair*, by W. M. Thackeray (Smith, Elder & Co.), the first instalment of a very neat and cheap edition of Mr. Thackeray's complete works,—the English edition of the Translation of Goethe's *Faust*, by B. Taylor (Strahan),—*Truths versus Shadows*, by F. R. Waring (Day),—*Life Lectures*, by the Author of 'Alpha' (Burns),—*Sermons for My Curates*, by T. T. Lynch, edited by S. Cox (Strahan),—*Briefe und Acten zur Geschichte des*

dreissigjährigen Kriege, von M. Ritter (Siegle),—*Cornell's Tragedy, Le Cid*, translated by W. Nokes (Wyman),—and *La Vite d'Archimede applicata alle Ferrerie*, by A. Ferretti (Foreign). Among New Editions we have *The Soldier's Pocket-Book for Field Service*, by Col. Sir G. J. Wolseley (Macmillan),—*Sibyl of Cornwall*, by N. Michell (Tegg),—and *Goethe's Italienische Reise*, edited by Dr. Buchheim (Williams & Norgate). Also the following Pamphlets: *Readings for Readers and Thinkers in Town and Country*, No. 2 (Stevenson),—*Woman's Work, with Special Reference to Industrial Employment*, by E. Faithfull (Victoria Press),—*The Ascertainable in Religion, Seven Miracles identifying the Church* (Stevenson),—and *Les Sciences Théologiques au XIX^{me} Siècle*, par A. Bouvier (Foreign).

SCHOOL BOOKS.

The Young Student's English Grammar, for Schools, including the Formation and Derivation of Words, the Analysis of Sentences, and Numerous Exercises. (Manchester, Heywood; London, Simpkin, Marshall & Co.)

This is another little grammar, with nothing to distinguish it from the ordinary run of such books. The writer, as usual, does not know the difference between an objective case and an object—she hits him, she hits the ball; between a true tense in one word and a tense-clause in many words; between an abstract noun (studying) and a gerund (from which our infinitive comes). His, or her, notions of Latin are also peculiar:—"Latin *prepositio*, to put before," p. 80. But the writer is able to see that, if the combination "I can walk" (or "I am able to walk") is to be said to be in the Potential Mood, "You must talk" (or "You are obliged to talk") ought also to be said to be in the Potential Mood. When shall we get a writer on grammar who will stop the confusion of applying the terms applicable only to a synthetic language to one partly analytic and partly synthetic, as ours now is?

John Heywood's Manchester Readers. The Fourth Book, compiled to suit the Requirements of Standard IV. of the New Code. The Fifth Book, compiled to suit the Requirements of Standards V. and VI. (Simpkin, Marshall & Co.)

BESIDES an abundant supply of suitable reading lessons in prose and poetry, these books contain lessons in arithmetic, spelling, practical geometry, and drawing. The meaning of the words in the spelling lessons is not well given, nor are the books got up in a manner to please the eye.

Cassell's Primary Series. The Boy's Elementary Reader.—Cassell's New Code Series. The Boy's First Reader, adapted to the Requirements of Standard I.—The Girl's First Reader, adapted to the Requirements of Standard I.—The Boy's and Girl's Second Reader, adapted to the Requirements of Standard II.—The Boy's and Girl's Third Reader, adapted to the Requirements of Standard III.—The Boy's and Girl's Fourth Reader, adapted to the Requirements of Standard IV.—The Boy's and Girl's Fifth Reader, adapted to the Requirements of Standard V.—The Boy's and Girl's Sixth Reader, adapted to the Requirements of Standard VI. (Cassell & Co.)

AMONG the various series of reading-books prepared to meet the requirements of the New Code, Messrs. Cassell's is entitled to favourable consideration, as being well adapted for the several standards. The editor, having been an Inspector of Schools, possessed special qualifications for compiling such works. The volumes intended for the last three standards are superior to the others, but we object to articles and other extracts from newspapers, as unsuitable both in matter and manner. While there are a few stock pieces here which deservedly find a place in every such work, there are a good many which, in addition to superior merit, possess the recommendation of novelty more or less. The lessons are varied in subject-matter and form, but all entertaining and improving. We have rarely, if ever, met with reading-books that were less liable to the charge of dullness.

A Complete Manual of Spelling, on the Principles of Contrast and Comparison. By J. D. Morell, LL.D. (Cassell & Co.)

It has been ascertained, that eighteen out of every nineteen candidates rejected at Civil Service and other examinations owed their failure to bad spelling. For such persons, whose number must surely be fast diminishing, this manual is well adapted; but it is too complicated and difficult for children, who would be more puzzled than enlightened by the juxtaposition of words alike in sound, but unlike in spelling, the various rules with their numerous exceptions, and the references to Latin, French, and Anglo-Saxon. In fact, for them it is too complete a manual, embracing, as it does, portions of English grammar, with the derivation and composition of words. The dictation and other exercises are very good.

The Elementary School Algebra, compiled to meet the Requirements of Standards IV., V., and VI. of the New Educational Code. By H. Taylor. (Simpkin, Marshall & Co.)

A CHEAP elementary introduction, containing examples in the first four rules and simple equations, with rather a meagre amount of explanation, which may, however, be supplemented by the teacher.

Handbook for the Sunday School. By the Rev. R. Adams, M.A. (Simpkin, Marshall & Co.)

A COLLECTION of practical suggestions as to the organization and conduct of Sunday Schools, which possess the recommendation of having successfully undergone the test of experience, but are generally too obvious to be worth printing and publishing.

A Manual of Elementary Drill, in Short and Easy Lessons, for the Use of Schoolmasters. (Simpkin, Marshall & Co.)

THOSE who wish to teach drilling properly can hardly acquire the art by simply reading any book. A practical matter of this sort must be learnt, as well as taught, by practice. Nevertheless, the present manual may be useful to be consulted as a guide and reminder.

The First French Tutor. By B. E. Cherifel La Grave, M.A. (Relfe Brothers.)

SIMPLE and practical, but insufficient to carry the learner beyond the threshold of the language. The English is often neither correct in itself, nor a true equivalent of the French it is intended to represent.

A French Method, Theoretical and Practical. By H. W. Ehrlich, M.A., Ph.D. (Low & Co.)

A COURSE of exercises after the manner of Ahn, a grammar, and a collection of reading lessons, with vocabularies and useful phrases, compose this work, which is sadly marred by the Frenchified English with which it abounds. In other respects, it is not without considerable merit, being simple, comprehensive, and practical. To make it really satisfactory, it will require a thorough revision by some properly qualified English editor.

LIST OF NEW BOOKS.

- Theology.*
 Adams's *Principia Græca*, ed. by Rev. H. Holden, 12mo. 3/6 cl.
 Bannerman's (H.) *Essays on Christian Unity*, 12mo. 5/ cl.
 Hodges's (C.) *Systematic Theology*, Vol. 1, 8vo. 12 6 cl.
 Jardine's (J.) *Christian Sacramentalism viewed from a Layman's Stand-point*, 8vo. 8 6 cl.
 Martin's (J.) *Origin and History of New Testament*, 5/ cl.
 Our Childhood's Prayer; or, Our Father Stories, 18mo. 2/ cl.
 Pressensé's (E. de) *Jesus Christ*, trans. by A. Harwood, 5/ cl.
Philosophy.
 Martineau's (J.) *Essays, Philosophical and Theological*, 2 vols. 21/ cl.
 Ueberweg's (D. F.) *System of Logic*, trans. by T. M. Lindsay, 14/ cl.
Law.
 Gaius's *Elements of Roman Law*, with trans. by E. Poste, 16/ cl.
Poetry.
 Aldine Poets, Re-issue, Vols. 27 and 28, Dryden's 'Poetical Works', Vols. 3 and 4, 12mo. 1 6 each, cl.
 Cabinet Edition of the British Poets, 4 vols. 12mo. 3/6 each, cl.
 Cornille's Tragedy 'Le Cid', trans. by W. Nokes, 2/ swd.
 Davis's (W.) *Poetry for Schools*, 12mo. 2/ cl.
 Euripides' *Medea, Alceste, and Hippolytus*, translated into Blank Verse by Rev. H. Williams, cr. 8vo. 5/ cl.
History.
 Freeman's (E. A.) *Historical Essays*, 8vo. 10 6 cl.
Geography.
 Tweedie's (W. K.) *Enviroms of Jerusalem*, 12mo. 1/ cl.
Philology.
 Earle's (J.) *Philology of the English Tongue*, 12mo. 6/ cl.
 Johnston's (R.) *English Composition*, 12mo. 1 6 cl.
 Kavanagh's (M.) *Origin of Language and Myths*, 2 vols. 21/ cl.
 Livy, Book 1, with Introduction, &c. by J. R. Seeley, 8vo. 6/ cl.

Science.

- Allbutt (T. C.) *On the Use of the Ophthalmoscope in Diseases of the Nervous System*, 8vo. 15/ cl.
 Ball's (R. S.) *Experimental Mechanics, illustrated*, 8vo. 16/ cl.
 Camplin's (F.) *Iron Bridges, Girders, &c.* 2/ (Weale's Series).
 Doherty's (H.) *Organic Philosophy*, Vol. 3, 'Outlines of Biology', 8vo. 10/ cl.
 Heather's (J. F.) *Mathematical Instruments*, Vol. 3, 12mo. 1 6 cl. swd. (Weale's Series).
 Mills's (Dr. J.) *Primary, Industrial, & Technical Education*, 2/ cl.
 Neuman's (Dr. J.) *Text-Book of Skin Diseases*, royal 8vo. 12 6
 Symonds's (J. A.) *Miscellanies*, 8vo. 7/6 cl.
 Tate's (R.) *Treatise on Geology*, Part 2, 2 6 (Weale's Series).
 Williams's (C. J. B. and C. T.) *Pulmonary Consumption*, 10 6
 Zerk's (Prof. G. G.) *Spiritualism and Animal Magnetism*, 2 6

General Literature.

- Beeton's *All About Everything*, cr. 8vo. 2 6 cl.
 Beeton's *All About Cooking*, cr. 8vo. 2 6 cl.
 Cues from all Quarters, cr. 8vo. 7 6 cl.
 Hartwig's (Dr. G.) *Subterranean World*, 8vo. 21/ cl.
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 Household Words, Re-issue, Vol. 12, 8vo. 3 6 cl.
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 Paul's (Mrs. H. B.) *Breaking the Rules*, 12mo. 1 6 cl.
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 Raven Club Papers, ed. by Nathaniel Nutgall, 1st Series, 6/ cl.
 Rochefoucauld's (Duc de la) *Reflections; or, Sentences and Moral Maxims*, trans. by Bond and Friewell, 2 6 cl. limp.
 Routledge's *Dramatic Readings*, 12mo. 1/ boards.
 Saint Pauls Magazine, Vol. 8, 8vo. 7 6 cl.
 Wood's (Mrs. H.) *Dene Hollow*, 3 vols. cr. 8vo. 31 6 cl.

MRS. JERNINGHAM'S JOURNAL.

(Containing all that John Jerningham ever really wrote.)

At once delighted and afraid,
 With half a smile and half a frown,
 I see the book before me laid,
 Where John hath writ his secrets down!
 O silent story of a life,
 O art thou bright or art thou dim?
 What dost thou say about his wife?
 And how his wife behaved to him?
 Like an astonish'd thing I stand,
 While frighten'd fancies through me flit,
 I hold the volume in my hand,
 And do not dare to open it!
 It comes too soon, and yet too late—
 It comes too slow, and yet too fast—
 How can I battle with my fate?
 How can I trample on the past?
 Mine eyes are blinded by a tear,
 Benighted in the dark, I grope,
 Led by a hope that is a fear—
 A fear that hides within a hope.
 Could he not leave the dead asleep?
 Could he not be content with life?
 It was a traitor's part to keep
 This record of a vanish'd strife!
 Of ev'ry thing we did and said,
 And ev'ry thought within his breast,
 And ev'ry fault that should be dead,
 And ev'ry sorrow that should rest.
 I never dreamt that John would note
 These dreadful trifles in a book.
 With sudden anger that he wrote,
 I half determine not to look.

* * * * *
 I open it!—Before me lie
 Few words, few pages writ upon:
 'Tis like a blow—I almost cry—
 "What is the matter, Rose?" says John.

"You've hardly written here at all!
 Is this your journal? only this?
 O John, is life so very small?
 What lovely nothings you must miss!"

John laughs at my indignant air,
 With that insulting laugh of men—
 "O yes," I cry, "you do not care;
 But do you care for nothing then?"

"Dear Child," he says, "it must be so,
 Men have to work while women play;
 I only say four words, you know,
 For every forty that you say!
 Nor time, nor power, nor will have I,
 To write a volume, love, like you—
 Tho' sometimes, as the moments fly,
 I make a note of things I do."

Of things you do!—my spirits sank:
 Acts worthy notice are so few:
 O John, the life would be a blank
 That only notes the things we do!
 Nothing of what you feel or wish?
 In such a record I should be
 Like an unhappy little fish
 That has been sever'd from the sea.

So in a discontented way
I hardly deign to read at all,
Saying, "Life should be like a play;
You make it like a funeral."

JOHN JERNINGHAM'S JOURNAL;
OR, FIRST ACQUAINTANCE.

I love her with a love as true
As ever man for woman knew,
Only because her eyes are blue!

Love floats upon the summer air,
To find my heart, and nestle there,
Only because she is so fair!

Is it the colour of her eyes
That steals the glory from the skies,
And fashions earth to Heavenwise?

Is it the dimple on her chin
That changes all without, within,
And makes a moment's doubt a sin?

Or is it that her eyes are still
Innocent angels of her will,
Angelic mission to fulfil;

While darling little dimples show
The heart so full of light below,
More than my heart can ever know!

I cannot tell how this may be;
I only know that she is—she,
And hath become the world to me!

I view her as a thing apart,
A lovely miracle of art,
I dare not hold within my heart.

And yet I know that she alone
Out of all earth must be my own,
And for the sin of Eve atone.

The fairy child I dare not touch,
Yet inconsistency is such,
To marry her is not too much!

MRS. JERNINGHAM'S JOURNAL.

As clouds from snowy mountains roll,
And let the skies their summits kiss,
Melted the sorrow in my soul,
At such a Heaven touch as this.

A sudden joy is in my heart,
A joy I knew not till 'twas there.
O language, how divine thou art;
Can angels' speech be half so fair?

'Tis sweet to read such words as these,
When flowing from a lover's pen—
Sweeter to know that now I please
More than I ever pleased him then.

'Tis sweet to feel that eyes of mine
Could make such pretty thoughts his own;
Sweeter to know that now they shine
In all the world for him alone.

'Tis sweet on vanish'd days to dream,
When worlds were young and hearts were free;
Sweeter to know love's fetters seem
More lovely than youth's liberty.

Sweetest of all for some one's sake
To lose of life the separate sense;
I think a heart might almost break
With joy so vague, yet so intense.

(To be continued.)

FOREIGN REPRINTS.

H.M. Customs, Charing-Cross Station, Sept. 26, 1871.
THE Commissioners of H.M. Customs have made the following order on a question (respecting the protection afforded by the law against the introduction of foreign reprints of excerpts from, or portions of, English copyrights) which I have recently raised, and laid before the Board for their decision. The order will interest as well as concern many of your readers, and though not exactly such as I wished and expected, it is more the principle involved than any practical value attaching to the question which engaged my attention. The law of the subject may be read in the Copyright Amendment Act of 5 & 6 Vict. cap. 45; in the Act of 1844 (7 & 8 Vict. cap. 12); in sections 40 and 160 of Customs Consolidation Act of 1853 (16 & 17 Vict. cap. 107); and in section 40 of Amendment Act of 1855 (18 & 19 Vict. cap. 96).—

"The Board are of opinion that the officers of this Department are not called upon to detain works originally published in magazines, and reprinted separately, unless notice shall have been given that the copyright subsists in the work as a separate publication, and it shall appear under its title in the list of copyright works published by the Board for the guidance of their officers."

T. S.

CHAUCEER'S ALEXANDRINES.

25, Argyl Road, Kensington, Sept. 23, 1871.

WHILE thanking you for your extremely favourable review of the third part of my 'Early English Pronunciation,' in No. 2291, I should be obliged by your permitting me to say a few words on the reviewer's proposed amendments of the three cases in which I seemed to find Alexandrines forced upon me by the MSS. To the fourth case I attached no weight ('Early English Pronunciation,' p. 649). First (v. 148):—

But sore wepte sche | If oon of hem wer' deod.

Here the Harleian and five of the MSS. in the Six-Text Edition have *wepte*; the Lansdowne has *wepped*, which last may be taken as evidence that some old reader pronounced the word in two syllables. It is quite true that in Harl. v. 8421 we have, according to Mr. T. Wright—

But natheles sche neyther weep ne siked.

Cam. Univ. MS. Dd. 4. 24, as printed by Mr. Aldis Wright, gives (v. 489)—

But natheles | she neither wep ne syked,

where the stroke over the *p* may be taken for what it is worth. But *wepte* would not be unmetrical, and *wepte* or would make an elision. In the passage from 'The Man of Lawes Tale,' Harl. v. 5026 gives, according to Mr. T. Wright—

For which ful oft he wept and wrong his hond;

and if *wepte* had occurred (as in the Cambridge, Corpus, and Petworth MSS.) the *e* would have been elided before the following vowel. Hence the Ellesmere "*weēp*" and Hengwrt "*weepe*" would not prove anything beyond the use of their scribes. Again, the Lansdowne has *wepet*. The stanza of this tale, beginning Harl. v. 5240, and Six-Text, v. 820, has *wepen* throughout; but there is such a mixture of tenses, past and present, in the stanza, that it is not a clear example of the ancient form, which, however, must have existed then, as it is a common vulgar form now. Two MSS., Ellesmere and Hengwrt, put the metrical pause after *sche* in v. 148; and this leads me to think (although it is not a certain indication) that their scribes read the word *wepte* in two syllables. There is a pause in the sense at *sche*, which renders the reviewer's suggestion of pronouncing *sche* if so rapidly as to make it supply the place of one syllable, though possible, rather harsh. I was long inclined to omit the words of *hem*, which are superfluous; but, not finding any MS. authority, I was driven to retain them, and to believe that those who wrote the line thus pronounced it as an Alexandrine. My inferences as to Chaucer himself are never more positive than this. Next (v. 232)—

Men mote yeve silver to the pore freres.

Of course I am aware that *me* or *men* is believed to be used, even "commonly used," in Early English with a singular verb in the indeterminate sense of the French *on* and German *man*. But I am not aware that the constancy of this usage has been so firmly established, that the unanimous testimony of seven MSS. to the contrary (the Harl. has *men mooten*, the others *men moote*) must be dismissed with "we know that the MSS. are all wrong." I prefer the testimony of the MSS. to the conclusion of a modern; and I hold this one case sufficient to establish that in the opinion of early scribes *men* when used for *one*, might have a plural verb. The line v. 149 is not a case in point, for as the *smote* is followed by a vowel, the *e* would be elided in reading, and hence would probably be occasionally omitted by most of the scribes. The line Harl. v. 1526 should be read with the context—

It is ful fair a man to bere him evene,
For al day meteth men atte unset stevene;

which shows that *men* is meant to be a real plural (*-eth* is a plural as well as a singular form), and accordingly the Hengwrt and Petworth MSS. have *meten*. I long wished to omit the word *pore*, but I could get no MS. authority, and I felt that its omission spoiled the line. It was to the retention of the *pore* that my observation respecting the unanimity of MSS. applied. The rapid utterance of the important word *yeve* as a monosyllable is thoroughly inharmonious; the absolute elision of the infinite *-e*, extremely harsh. Lastly (v. 262)—

With a thredbare cope, as a pore scoler.

The reviewer says, "Mr. Ellis omits *is*, and wrongly tells us, in a foot-note, that all the MSS. do so except the Cambridge one. This is not the case, for the Ellesmere and Hengwrt MSS., two excellent authorities, insert it also." I regret that my foot-note is indistinctly worded, but if it had been read in conjunction with my observation on this line, E. E. P., p. 649, it would have been seen that what I meant was, that all the MSS., except the Cambridge, insert *pore*, and that the Cambridge, while omitting *pore*, inserts *is*, "against the metre," reading, in fact,

With a thredbare kope as is a scholer.

If we omitted both *pore* and *is*, we should get a line of five measures, but I did not feel justified in so doing. The Ellesmere and Hengwrt read—

With a thredbare cope | as is a poure scoler.

Even if we omit the *-e*, in *thredbar* and *poure*, and throw *with* a into one syllable, the five measures thus purchased at the expense of Chaucer's habits would be a very dear bargain to the ear.

My conjecture (v. 764),

I ne sawgh not this yeer so mery a compagne,

was not "confessed" by me to be "*against* all authority." I simply said, "no MS. gives the reading *complete*." The Harleian, in fact, has "I ne saugh this yeer"; the Ellesmere has "I saugh nat this yeer"; the Hengwrt, "I seigh noght this yeer"; the Cambridge, in which, as in the Lansdowne and all northern MSS., the final *-e* is very uncertainly used, has, "I sawe nought this yere"; the Corpus, "I seyh not bis yer"; the Petworth, "I seegh not bis gere"; and the Lansdowne, "I sawe nouht bis gere." Now the use of *ne* before, accompanied by *not* after the verb, is Chaucerian, and MSS. differ in the same passage as to the use of one or both; compare v. 74, where Harl. reads "he ne was nought gay," and the other six, in the order cited above, give, "he was nat gay, *El*;" he ne was nat gay, *He*;" he was not gay, *Ca*;" he was not gay, *Co*;" he was not gay, *Pe*;" he was nought gaye, *La*." My conjecture, therefore, so far from being "*against* all authority," was an attempt to reconcile diverging authorities, on the above model. But being only a conjecture, it does not bear on Chaucer's use of Alexandrines, which, like other questions of English rhythms, requires much further research. Not entering directly into investigations on pronunciation, this subject has been very briefly touched upon in my book.

ALEXANDER J. ELLIS.

* * * That Chaucer's use of Alexandrines requires further research, is a point for which we contend. The instances offered are far from establishing that use beyond all doubt.

NICHOLS' 'HISTORY OF LEICESTER.'

177, Piccadilly, Sept. 27, 1871.

I often notice that you are ready to give people an opportunity of making a proper explanation, if they see fit, of what seems to be at first sight intended to mislead.

I inclose you a card which I received yesterday morning, by post, and believing it to be a correct and honest description of a very important book, I immediately took the train to Leicester with the object of purchasing it. Upon calling upon Messrs. John & Thomas Spencer, the booksellers at Leicester, I saw some volumes of the book, and it was evident, at first sight, that the whole of the Hundred of West Goscote was upon small paper, inlaid to imitate large. This fact (of which not the slightest hint is given on the card, but rather, as you will see, a contrary impression) made the book to me

comparatively valueless; and although I was still willing to buy it for what it is, at a fair price, I have to complain that really in consequence of the false description on the card I was put to the expense of a journey to Leicester and the loss of a day's business in London.

JAMES TOOVEY.

The following is an extract from the card:—“Large paper copy, perfect and complete. Nichols' (J.) 'History and Antiquities of the County of Leicester.' . . . A perfect copy of this, the most important and valuable, as well as the most difficult to procure complete, of County Histories. The above contains the *Hundreds of West Goscote and Guthlaxton*, nearly all the copies of which were destroyed by fire. A large paper copy complete is of extreme rarity. This was the Author's own copy and has an autograph letter of Mr. Nichols' certifying the completeness of the work which is in the finest possible condition.—JOHN and THOMAS SPENCER, Booksellers, Leicester.”

THE KORAN.

THE orthodox world in Stamboul is in a state of excitement: an insidious genius has penetrated into a very sacred place, the Booksellers' Street, near Sultan Bayazid. Booksellers there are holy men, as much so as any officers of a mosque, or any voluntary association of dervishes, and their orthodoxy leads them to a strict observance of the ancient fashions of Islam. There is, however, another orthodox party in Islam again raising its head, which maintains that Islam, and particularly its leading nation, the Osmanlees, are progressive, and that their mission has been and always is to keep a-head of all other creeds, both in other points and especially in learning. Here is a tender point for the booksellers, whose holiness is magnified by touching, looking at and smelling the book of books, the Koran. No copy has ever come from the infidel land of the West, no printed edition is permitted, no ghaour, learned or unlearned, is allowed to touch or defile with his hands that or any religious work on a bookseller's stall. Yet Kemal Bey, a well-known man, has carried out a project, to which the booksellers have had to succumb. He has not had printed, but he has had photographed by the sun, which can hardly be suspected of belonging to the ghaours, a famous copy of the Koran, that written nearly two hundred years ago, in 1094 of the Hejira, by Hafiz Osman, from the MSS. of Ali Al Kari, a celebrated doctor. There is this awkward fact about the matter, that though the sun is at Stamboul, the manipulation of the copying process could not be accomplished there; so a Frank infidel was consulted, and the infidels in England were found the most competent to do the work. Kemal Bey has, however, surmounted all difficulties, for he has got the attestation of ten mollahs, a firman to pass the works through the customs, and a bookseller, who is a Hajji, to sell it, who can scarcely refuse the orders and the money of the Sultan and numerous patrons. Kemal Bey is so well satisfied, that he has invited Mr. Fenworth, the chemist, to superintend the establishment of a factory for preparing educational and other works on a like plan.

THE LONDON SCHOOL-BOARD.

THE Board held, on Wednesday, its first regular post-vacation meeting, and sat for about half-an-hour. It was first agreed that of the 23,000*l.* now standing to the credit of the Board, 20,000*l.* be put out at interest. Then ensued some discussion about sites for the new schools, and Mr. Reed seemed to express the general feeling of the meeting when he said that, if better building-sites could not be obtained than those already offered, the Board would have to put in force its powers of compulsory purchase. Canon Cromwell seized upon the occasion to point out that the Board wants offices of its own, and a convenient meeting-room nearer to “the intellectual centre of London”—which Delphic omphalos would appear to lie somewhere in the neighbourhood of the South Kensington Museum; and went so far as to explain to the Board that his weekly journey by the Metropolitan

Railway makes his head ache. This brought up Mr. Chatfield Clarke to assure Canon Cromwell that men of business consider the City as good an “intellectual centre” as any other; and the conversation having thus turned upon “intellectual centres,” the St. Pancras vestry came very naturally into notice. The vestry thinks that three new schools in St. Pancras parish are but three idle superfluities, and has applied to the Education Department for a *mandamus* to compel the Board to show cause why it considers three such schools “absolutely necessary.” In answer, the vestry has been politely informed that for the Education Department to issue such a writ is *ultra vires*, but that the statistics of the Board are open to its inspection at the Board Offices. Lastly, Mr. Geddes, the Board solicitor, delivered his opinion to the effect that the Board has absolutely no power under the Act to adopt the ingenious plan recommended by Mr. Smithies of granting annual subsidies to denominational schools which it has not taken over, and over which it possesses no manner of control.

Literary Gossip.

IN our next number we shall commence a report of the proceedings of the Social Science Congress at Leeds.

MR. W. BLADES writes:—“You may be interested to know that the great find of Caxton fragments made by me some years ago in the covers of a Boethius De Cons. ('Life of Caxton,' Vol. II., p. 70), belonging to the St. Albans Grammar School, has at last found an appropriate and final resting-place in the Library of the British Museum. Fifty-six printed leaves were taken from the boards of this one book, of which perhaps the most interesting are eight leaves of the very book advertised in Caxton's well-known hand-bill: 'If it please any man, spiritual or temporal, to buy any pies of Salisbury use, printed after the form of this present letter, let him come to the Almonry, at the Red-pale, and he shall have them good cheap.' Here we have a fragment of this very 'pie,' and the type is identical with that of the hand-bill. Among the fragments is also an Indulgence, printed by Caxton, on vellum, with a blank space left for the insertion of the recipient's name, and four leaves of an unknown *Horæ*.”

THE Cambridge Lectures for Women will re-commence on the 17th of October. At the same time a house will be opened, under the management of Miss A. J. Clough, for the reception of exhibitors and other students from the provinces. There are now four exhibitions to be given away annually in connexion with these lectures. A fund has also been formed to assist women preparing for the profession of education who may wish to avail themselves of the Cambridge teaching.

MRS. GATTY is editing a collection of poetry for young people.

A BOOK of Longer Readings from English Poets, with short biographies and critical estimates of the authors, by Mr. J. W. Hales, M.A., late Fellow of Christ's College, Cambridge, will be published shortly.

THE first part of the new edition of Dr. F. H. Stratmann's Old-English Lexicon, from the twelfth to the sixteenth century, is just ready.

THE death is announced of Mr. Thomas Roscoe, the editor of Lanzi's 'History of Italian Painting,' and the son of the author of 'The Life of Leo the Tenth.'

THE *Edinburgh Courant*, the chief representative of Scottish Conservatism, has long

been in a bad way, and been to some extent supported by subventions from members of the Conservative party. A serious effort, it is said, is about to be made to establish its fortunes, and a joint-stock company, with the Duke of Buccleuch, the Duke of Richmond, the Duke of Athole, the Marquis of Bute, and Sir William Stirling-Maxwell as chief partners, has been formed for the purpose. In London a paper so maintained would have a questionable future, but things may be different in Edinburgh.

A NEW edition of Low's 'Handbook to the Charities of London' is in preparation, under the editorship of Mr. Charles Mackeson, who will be glad to receive additions and corrections at the publishers'. It is intended to show, as far as possible, the working expenses of each charity in addition to the usual information as to the work done during the year, the income, and the names of the officials.

THE death is announced of Mr. De Wilde, for many years editor of the *Northampton Mercury*.

THE knowledge and use of *ate* as the past tense of the verb *to eat* seems forgotten in much contemporary authorship. "He turned into Pratt's, *eat* a morose sandwich," writes Hamilton Aidé in his last novel, 'In that State of Life'; and it would be easy to adduce scores of similar examples.

A WELSH version of that well-known tale, 'A Trap to Catch a Sunbeam,' has been published by Gan Idrisyn, who translated the Queen's Journal into Welsh.

WE hail with pleasure the re-appearance of our learned French contemporary, the *Revue Critique*, which was suspended in August, 1870, when its chief editor, M. Paul Mayer, took his place in the National Guard. The present number contains four of those of the old size, and four more like ones will complete the issue for 1870 and 1871. We trust the subscribers will take care that the *Revue* does not stop then. It stands at the head of its class in France, and should not be allowed to drop. The present number contains a very interesting account, by M. Roderic Reuss, of the treasures lost in the Strasburg Library.

GENERAL TROCHU's contribution to recent contemporary literature is entitled, 'Une Page d'Histoire devant l'Assemblée Nationale.'

AMONGST recent French publications are, 'Les Dernières Causeries de H. Rochefort, annotées, commentées et refutées,' by W. de Fonvielle, and 'Les Sièges de Paris,' consisting of the military annals of the capital of France from the times of Julius Cæsar to A.D. 1871, by Borel d'Hauterive.

THE curious brochure, entitled 'Monk ou Washington,' which during the last few weeks has been much talked about in Paris, and has been attributed by some to M. Louis Blanc, by others to M. Laboulaye, and by the *Constitutionnel* and several foreign papers to the President of the French Republic, has just been issued in a second edition, which sets the mystery at rest. The pamphlet is now signed by M. Odysse Barot.

M. DE QUATREFAGES published, in the *Revue des Deux Mondes* of February, a contribution on the Prussian Race, which excited much curiosity and comment; and it has now been republished by Messrs. Hachette & Co. in a small volume, entitled 'La Race Prussienne.'

HERR ARNOLD RUGE is engaged on a German translation of Lord Dalling's 'Life of Lord Palmerston.'

M. E. HUCHER, Director of the Museum of Archaeology at Le Mans, is preparing an edition of the French romance of the Saint-Graal from a very old manuscript at Le Mans, which differs much from the Royal MS. 14, V 3, in the British Museum, that Mr. Furnivall edited for the Roxburghe Club, as well as from the Museum Additional MS. 10292, from which Mr. Furnivall gave occasional extracts. A cheap edition of the French romance, the *Queste* of which has passages of great beauty, is much wanted for English Arthurian students.

M. HIPPEAU has published an exhaustive collection of the *cahiers* sent to the Estates General of 1789 from Normandy.

A GERMAN translation, by Dr. Spengel, of Mr. E. B. Tylor's 'Primitive Culture,' will shortly be published at Leipzig, by Winter & Co.

AMONG English works lately translated in Holland, are Prof. Max Müller's 'Lectures on the Science of Religion'; Mrs. Oliphant's 'Minister's Wife' and 'John and I'; George Eliot's 'Romola'; also works of Miss Bradon, Charles Lever, Mrs. S. C. Hall, and Mr. Anthony Trollope.

THE translation of Motley's 'History of the Netherlands' has reached its third edition at the Hague. Mr. H. Robinson's book on sporting dogs has met with a translator there.

THE study of the English language continues to enjoy undiminished popularity among our kinsmen in Holland,—a popularity surpassing that belonging to German, French, or Italian. We cannot record in particular the grammars, &c., for the special use of local students. Chambers's 'History of the English Language and Literature' has been reprinted. A native work on the same subject appears, by Mr. H. B. Dingemans. Mr. A. S. Kok has published Shakspeare's 'Richard the Third,' with notes.

THE Inventory of the Archives of the town of Roermond has been published in Holland, and also the Inventory of the Archives of Deventer. Both may afford illustrations to English historians.

THE Baron Ablaing van Giessenburg has brought out, at the Hague, an Armorial of the Knights of the Teutonic Order of the Bailiwick of Utrecht, from 1581.

THE Frisian Academy at Leuwarden has published a volume on Frisian Antiquities and Records.

A NEW Italian work, entitled 'La Vita e i Tempi di Daniele Manin,' principally founded on the unpublished documents deposited in the Museo Correr by General Giorgio Manin, will be shortly brought out, edited by Prof. Alberto Errera and Avvocato Cesare Finzi. The work will be interesting, as illustrating the first steps towards the Unity of Italy, of which Daniele Manin was one of the earliest promoters; and amongst its contents will be the private and diplomatic correspondence, the accounts of political trials, and the documents which belong to the origin and development of the Republican principle in Italy in 1848-9, and to the association of the idea of monarchy with the House of Savoy.

A NEW historical novel has just appeared at Madrid, from the prolific pen of Señor Manuel Fernandez y Gonzalez, entitled 'El Gaupo Francisco Esteban'—this pretty Francisco Esteban being no other than the famous Spanish corsair who did so much for the extirpation of Algerine piracy in the time of Philip the Fifth.

A LOCAL publication of Adrianople is pointed out by the *Levant Herald* as useful. It is an almanac in Romaic, which gives statistics of the vice-royalty and administrative details. This is the more welcome, as Adrianople will soon be annexed to the European railway chain, the railway works proceeding rapidly.

M. ATHANASE COQUEREL intends to spend the coming winter in the United States, on a preaching and lecturing tour. He will speak in English, fortunately for the majority of his auditors.

MOULVIE SYUD AHMED KHAN, C.S.I., is about to publish a work in Hindustani, to show that slavery is illegal among Mussulmans.

MR. C. M. FRANCKEN has produced at Amsterdam a small quarto volume, 'Conjectanea Critica,' on C. Lucilius, with a collection of the fragments of the Turin MSS.

SCIENCE

Report from the Select Committee on Letters Patent; together with the Minutes of Evidence. (Ordered by the House of Commons to be Printed.)

As the question of the expediency of putting an end to patents has been discussed for some time and has been fully brought before the public, many persons will look with interest for the recommendations contained in the Report of the Select Committee of last session. We are sorry to say that the Report may be summarized in the words with which one school of novelists has made us familiar, "to be continued in our next." The Committee could not conclude its task this year, and all that can be done is to let the inquiry be resumed at the meeting of Parliament. In the meanwhile the evidence which has been taken and which follows the Report is highly interesting. The Committee examined witnesses of various classes and of much diversity of opinion. Great inventors, such as Mr. Bessemer and Mr. Nasmyth, gave their views in favour of the system under which their discoveries have been brought forward. Great lawyers, such as Sir Roundell Palmer and Mr. Grove, attacked the system which has given them, and still gives them, their largest fees. We have before us many suggestions for improving the Patent Laws, and much censure of their present working. Some men go so far as to say that their total abolition is preferable to their existing state, and that there is no other remedy for their abuses. It is not for us to decide when there are such differences, but perhaps it may be useful for our readers to have an analysis of some of the chief materials for a decision.

Two important questions seem to be involved in the present inquiry: first, whether the Patent Laws should be repealed altogether; or, second, should they remain as they are. Without expressing any decided opinion, we may say that the general tendency of the evidence seems to

point to a negative answer to both the questions. With regard to the first, there is an absence of any positive statements. Several witnesses of great authority concur in the view that total abolition would be better than the present system; and some of these maintain that an improvement is, to say the least, problematical. But ought a speculative doubt of this kind to weigh against the evidence given on the other side? We must consider the effect of Patent Laws upon the inventor and their effect upon the public. If it is assumed that the public will necessarily be a gainer by the throwing open of all inventions, still the question how the inventor is to be recompensed needs an answer. Some say he need not be recompensed at all; others, that he is sufficiently remunerated by fame; others, that there should be a system of State rewards, ranging from a sum of 10,000*l.* to a certificate of merit. The justice of such schemes may be left out of the question; but the real point is, would they attract inventors? Would any man devote sixteen years and 20,000*l.* to a project which might earn him a fixed sum of money from the State, but might only be thought worthy of a bronze medal? We do not exaggerate the time or the money expended on inventions. Mr. Holden, the patentee of the wool-combing machine, says he carried on his work for sixteen years before he tried to put it in a practical form; and Mr. Bessemer tells us that he spent some 20,000*l.* in making experiments before he perfected the process which bears his name. Under the Patent Laws, both outlays have been handsomely rewarded; but we do not know that any other system would lead to the same results. It is suggested, indeed, by Sir William Armstrong that the public always gives a preference to the manufacturer who brings out any improvement, even if it is not patented; but this implies that the inventor is the same as the manufacturer, that he is able to attract to himself and to supply the whole trade, and that his own invention will never be superseded. Then, as regards the interest of the public, the effect of the Patent Law is to make an invention free after a certain period. During that time the inventor has a monopoly, but afterwards it is public property. If there was no such bargain between the public and the inventor, the secret of the invention might be kept till some one else discovered it. The effect of the Bessemer process being made public was, that the price of railway wheel-tires fell from 90*l.* to 18*l.* a ton: in Prussia, where Krupp works in a secret manner, the price of steel blocks is 130*l.* a ton. Mr. Bessemer himself has for thirty years carried on a secret manufacture of bronze; he is still deriving 300 per cent. profit on the produce; and thus not only is the price kept up, but the manufacture remains unimproved. These are some of the main facts adduced by the supporters of a Patent Law, and they are worthy of our attention. We do not say there is no answer to be given to them, or that there are not other considerations of equal or greater moment: all we have tried to do is to give the effect of the evidence.

It does not appear that any of those who advocate a Patent Law are in favour of retaining the present system unaltered; while, on the other hand, most of the opponents of patents base their argument on the defects of the present system. This makes it the more

necessary, in considering the second question, to ascertain how far these defects are accidental or essential to the Patent Law. It seems clear that, as things now stand, far too many patents are granted for trivial inventions. We are told that 3,000 patents are taken out yearly, and perhaps only one hundred of these are such as really deserve to be encouraged. Sir Roundell Palmer says that patents may be divided into two classes, the frivolous and the important, and the first class is by far the largest. It is hopeless attempting to compute how many patents are the slightest additions to, or modifications of, existing inventions. Mr. Grove, whose experience is probably wider than that of any other witness, tells us that very often it is impossible to define where one invention ends and another begins. We hear from an American witness that fifty patents at least are involved in one good sewing-machine. Sir William Armstrong speaks of the difficulty of making new experiments without being hampered at every turn by charges of infringing other men's patents. The cases in which a man makes some slight discovery, probably suggested by studying a newly-patented machine, and patents his slight improvement so as to be able to obstruct the real inventor in some signal advance, are very numerous. Mr. Bessemer tells of a manufacturer who tried to inconvenience him by taking out several patents for applying a well-known substance used in all steel, to steel made by his process. No doubt it is one of the great objections to the Patent Laws as they exist that they often facilitate this petty kind of warfare. But besides this, they divert men from natural courses of industry, by suggesting chimerical inventions. We hear of thirty or forty patents for velocipedes being taken out in one year; of paper collars, corks, buttons, and other trivial things being patented. Lord Romilly says that he once had to decide on a proposed patent for crinolines, and he thought that "stringing a few hoops one above another did not require sufficient invention to constitute the subject-matter of a patent." While Sir Roundell Palmer was Law Officer of the Crown, applications were made to him to grant patents for advertising in a particular way in the newspapers, for computing in a particular way by means of a new manipulation of figures, for making umbrellas out of some new material closely allied to silk and alpaca. It may seem immaterial whether patents are granted or refused in such cases, but these are really the most crying evils of the system. Small manufacturers and tradesmen find it impossible either to make or to sell a number of articles for fear of being exposed to an action, while people who have made a lucky hit without any expense or any exercise of invention may come into a fortune. We hear of 20,000*l.* a year being made by some trivial invention. The man who first discovered aniline dyes took out no patent; there are said to be 100 patents now on that subject, all running into one another. Mr. Holden tells us that there are about 500 patents for wool-combing, and that of these only two or three are in actual practice. It is significant that only a small proportion of patents are kept alive during the whole term allotted to them. For this purpose a payment of 50*l.* has to be made at the end of the third, and a further payment of 100*l.* at the end of the seventh year; and it appears

that not above a fifth of the patentees make the second payment, and not above a thirteenth make the third.

This state of things might be much improved if patents were confined to a certain class of inventions, and if the number of yearly grants was reduced to a minimum. According to Mr. Grove, the original object of the Patent Law was to protect new manufactures of striking merit. If a patent was granted only in such cases as proved upon careful examination to be really deserving, if it was confined to new processes of manufacture instead of covering any slight modification or combination, all these complaints would cease. At present the Law Officers of the Crown are supposed to decide upon the propriety of granting patents; but this is not a satisfactory tribunal. Even if the Law Officers of the Crown were scientific authorities, and were not overworked, they could not properly adjudicate on a question where too little is left to their discretion. Sir Roundell Palmer says, "When I was a Law Officer of the Crown, I considered that the Law Officers of the Crown could not practically refuse a patent except on one of two grounds, either that the thing was manifestly not the proper subject of a patent at all, or else that there was not a proper and sufficient description of the nature of the invention, and of the means of carrying it into effect, so far as they are required to be stated in the provisional specification." It appears from this that there is no means of knowing before a patent is granted that the subject is new; and any man can appropriate to himself that which is either common property, or is protected already, if he cares to run the risk of bringing or defending an action. When we consider the enormous expense and the delay of patent suits, this is not a proper check. Mr. Nasmyth says that he once found a man was damaging him to the extent of 500*l.*, but that an action would have cost 3,000*l.*, so he put up with the injury and kept the balance. Moreover, a patentee who has once succeeded in establishing the validity of his patent in a court of law may be put to the very same proof any number of times. Bovill's patent has been thirty times before the courts. Such facts as these surely point to the necessity of a previous inquiry, and of the protection, if any be granted, being made more effectual.

One difficulty in attaining this end is stated by Mr. Nasmyth. He asks how you can decide beforehand that anything is a great invention. "A great invention," he says, "is only proved to be great by the ultimate result. You have to wait till the ultimate results are manifested: the general public will in due time most satisfactorily settle both these questions," of novelty and value. In support of this argument he mentions Watt's invention of the separate condenser, which was simple enough when regarded in the abstract, and might have occurred to Watt in half a minute, but was of incalculable benefit to mankind. In like manner, M. Schneider says that one part of the Bessemer process, the use of the tipping vessel, is so simple that any one could have devised it, and that to take out a patent for it was "a bad joke." Yet, according to Mr. Bessemer himself, this is one of the most essential parts of the process. Perhaps M. Schneider, who claims the Nasmyth steam-hammer as the invention of one of his engineers, will not be considered a very trustworthy witness, but there is no

doubt that when a great thing is once discovered it often seems so simple that we wonder no one has had the luck to stumble upon it already. This, however, is not the way in which men of science judge inventions, and Mr. Nasmyth should remember his own instant recognition of the Bessemer process when he was shown the first specimen of its manufacture, and exclaimed, "That is a real British nugget." We may safely look forward to the same measure being applied to other inventions by those who are capable of gauging their merits. The details of any scheme that may be thought sufficient will require very careful consideration. Possibly they may form part of the next Report of a Select Committee.

The Estuary of the Forth and Adjoining Districts viewed Geologically. By David Milne Home. (Edinburgh, Edmonston & Douglas.)

THIS is a careful examination of all the physical and strictly geological phenomena which are presented to the observer in this somewhat remarkable estuary. All that has been done by former geologists is noted, and their hypotheses cautiously discussed: from the searching investigations of Mr. Charles Maclaren, in 1839, which led him to believe "that the bed of the Firth of Forth, and the land on both sides of it, have been raised twenty feet or more, at an epoch which, though very recent, is probably long anterior to the records of history," to the published descriptions by Hugh Miller of the shell-bed and old sea-cliffs, the researches of Dr. Chambers 'On Ancient Sea-Margins,' and those of Prof. Geikie on the last upheaval of the land.

This memoir embraces a full examination of the form and physical features of this estuary, and of geological conditions which mark the country in which it is formed. The series of dislocations, and the great sinking or depression which must have taken place along the area now occupied by the estuary of the Forth, forming a long valley, which would allow the sea to enter, if the levels suited, and draw towards it the rivers on either side, form the next subject of inquiry.

The superficial beds of the estuary are subjected to a searching examination: the materials which go to form those beds are described, and the question, Whence are those materials derived? is, as it appears to us, satisfactorily answered. The pages, especially, which are devoted to the Boulder Clay, the boulders in it, and the animal remains found in that clay, are of great interest, from the clearness with which the whole question is discussed. "All geologists are now agreed that ice has been the principal agent; but whether as a glacier or as sea ice is the question." There are several pages in this portion of the memoir which we desire to transfer to our columns. To embrace fairly the whole discussion would overrun the space which can be allowed to the subject, and to give any of the paragraphs disconnectedly would be doing injustice to the author. Suffice it that we say, he advocates the hypothesis that the whole country was submerged beneath the waters of an Arctic Sea, in which there was a prevailing current flowing from a west or north-west direction, and that icebergs formed around the shores would break away, and, being large enough to reach the bottom,

would plough through the beds composing that bottom, "mixing them up into a hotch-potch, or conglomeration of *débris*."

The consideration of the Old Sea Cliffs and Terraces follows; and their physical characters and geological conditions are examined with much care, resulting in this conclusion: "The cliffs I, of course, suppose to have been formed by the sea, the terraces being the sea-bottom, which sloped seaward from the cliff." The following quotation succinctly explains the views entertained by Mr. Milne Home as to the modes of formation of those old sea-margins:—

"One can see no way of accounting for these cliffs and shelves, formed as they have been along these levels, and distinctly visible for hundreds of miles, except on the supposition that there was an occasional pause in the process of upheaval, during which the sea, by the action of tides, currents, and waves, was able to eat into cliffs, remove the materials, and spread them out on the sea-bottom. I have assumed it was the land which rose, not the sea which sunk: if it was the sea which sunk, there must have been similar pauses in the process, whatever that was, which led to a sinking of the ocean."

Prof. Geikie and Sir Charles Lyell express their opinions that the last change in the relative levels of sea and land, which took place in Scotland, has occurred since the period of the Roman occupation of the country. Our author gives some evidence in support of this view, which is quite in accordance with the hypothesis by which he explains the formation of the estuary of the Forth.

MEETING FOR THE ENSUING WEEK.

Wed. Microscopical, 8.—'Form and Use of the Facial Arches,' Mr. W. R. Parker; 'Incident in the Life of a Cheflefer,' Mr. S. J. M'Intire.

Science Gossip.

MR. DARWIN, we hear, is engaged on a work in which the facial expression of animals will be one of the chief topics discussed.

MESSRS. CHURCHILL promise to issue in the course of the coming season—A Handbook for the Laboratory: Practical Exercises for Students in Physiology and Histology, edited by Prof. Burdon-Sanderson and M. Foster, with the co-operation of Dr. Brunton (for Physiology) and Dr. E. Klein, of Vienna (for Histology).—The Practice of Surgery: a Manual, by T. Bryant.—Notes on Comparative Anatomy: a Syllabus of a Course of Lectures delivered at St. Thomas's Hospital, by W. M. Ord, M.D.—The Natural History and Diagnosis of Cancerous and other Intra-Thoracic Growths; being the Substance of the Lumsden Lectures, by J. R. Bennett, M.D.—The Pharmacopœia of the Hospital for Diseases of the Throat, edited by Dr. M. Mackenzie.—The Poisonous Snakes of India, with Coloured Plates, by J. Fayrer, M.D.—A Manual of the Anatomy of Vertebrated Animals, by T. H. Huxley, LL.D.—The Science and Practice of Surgery, by F. J. Gant.—Epidemic Cholera, by E. A. Fitzgerald.—A Practical Treatise on the Diseases of Women, by R. Barnes, M.D.—Mechanical and other Aids to Labour, by Dr. P. Smith.—Flexions, Torsions and Displacements of the Uterus, by the same author.—A Manual of the Laws affecting Medical Men, by R. G. Glen, LL.B.—Lectures on the Clinical Uses of Electricity, by J. R. Reynolds, M.D.—On the Treatment of Fractures of the Limbs, by S. Gamgee, Edin.—Handbook of Chemical Technology, by Dr. R. Wagner (of Würzburg), edited by W. Crookes.—The Half-Yearly Abstract of the Medical Sciences.—St. Thomas's Hospital Reports, Vol. II.—Guy's Hospital Reports, Vol. XVII.—St. George's Hospital Reports, Vol. VI.—The Year-Book of Pharmacy.—On the Functional Diseases of the Renal, Urinary, and Reproductive Organs, by

D. C. Black, M.D.—A Manual of Dental Mechanics, by Oakley Coles.—Fistula, Hæmorrhoids, Painful Ulcer, Stricture, Prolapsus, and other Diseases of the Rectum, by W. Allingham.—On Rheumatic and Strumous Diseases of the Joints: The Lettsomian Lectures delivered before the Medical Society of London in 1869, by W. Adams.—and Experimental Investigation of the Action of Medicines, by T. L. Brunton, M.D.

WE regret to learn the death of Mr. Samuel Solly, F.R.S. Mr. Solly had been for some time past in failing health. His published works gave him a high position among writers on the Nervous System. In private life, Mr. Solly was justly esteemed; and, as an amateur artist, he attained considerable proficiency, having been on more than one occasion an exhibitor at the Royal Academy.

MR. E. H. RODD, of Penzance, announces the capture by the side of a piece of water, in a salt marsh near Marazion, Cornwall, of a yellow-shanked sandpiper. The only other British specimen referred to in Yarrell's Supplement appears to have a doubtful claim for admission to the list of British birds.

SOME careful soundings of the Baltic have been made by the steamship Pomerania. The greatest depth of the Baltic Sea between Gothland and Windau was found to be 720 feet. At the depth of from 600 feet to 720 feet the water was, at the end of July, very cold, the thermometer giving from one-half to two degrees Réaumur (near the freezing-point of Fahrenheit). No plants were found at this depth, and only a few specimens of one or two species of worms were brought up with the clay and mud.

THE election of M. Belgrand as a member of the Académie des Sciences of France has been approved by a decree of the President of the Republic.

L'Institut, of the 13th of September, gives the note presented to the Académie des Sciences at the séance of the 4th instant, 'On the Spectra of Carbon, Boron, Silicon, Titanium, and Zirconium.'

THE Bulletin de la Société Géologique de France, Vol. 26, is occupied with an account of the 'Réunion Extraordinaire au Puy-en-Velay (Haute-Loire),' from the 12th to the 18th of September, 1869. On this occasion the Geological Society of France accepted the invitation of the Academic Society of Puy. The investigations made in this most interesting district were numerous and well conducted. The geological value of this volume is therefore considerable. The Bulletin for 1870 to 1871 is just published, containing reports of the séances of November, December, January and February.

At the meeting of the Académie des Sciences de Vienne, in January, M. Stefan communicated a memoir 'On the Equilibrium, the Movement, and the Diffusion of Mixtures of Gaseous Bodies.' As a contribution to that branch of science which was made peculiarly his own by the late Prof. Graham, this memoir has considerable value.

M. L'ABBÉ MOIXO has proposed the establishment of a *Salle du Progrès*, in which will be given gratuitously in some cases, and at the lowest possible terms in all, a sound education in physical science and in art, to be illustrated extensively by means of the electric-light magic-lantern, the drawings being made on glass, by photographic processes.

ONE of the difficulties preventing the extension of the Bessemer process arises from the presence of phosphorus in the iron ores of Great Britain, excepting those of Whitehaven and Ulverstone. M. Jacobi, in the August number of the *Polytechnisches Journal von Dingler*, proposes to remove the phosphoric acid from the ores by treating them with sulphurous acid and water, forced into the ores previously ground. The ore is subsequently washed, and the phosphoric acid solution obtained is applied to the land as a manure.

DR. STARK's work, published last June, on the 'Degeneracy of the French Nation, its Pathological

Character, its Symptoms, and its Causes,' has been translated into French, in the *Revue Scientifique* of Paris.

MESSRS. DUPAS and BARBARIN, of New Orleans, appear to have succeeded in charging atmospheric air with hydro-carbons, so as to employ it as an illuminating agent. It has long been known that by driving air through any of the fluid hydro-carbons it became charged with the vapour, and when ignited gave a very luminous flame. The difficulty has been to keep the mixture up to the required point of saturation. This difficulty is said to have been overcome.

PROF. GIOVANNI MORO has published an interesting monograph on the 'Geology of Lo Stagno d'Ostia,' for the improvement of which he has laboured assiduously and with success.

A LETTER from Prof. Marsh to one of the editors of the *American Journal of Science*, dated Fort Wallace, Kansas, July 15, 1871, states that the expedition to the Rocky Mountains under his charge has made large collections of Saurian remains. By the latest information the party was at Salt Lake city, bound westward.

DR. W. F. R. SURINGER continues his work on Netherlands Wild Plants.

A QUARTO volume, with 80 chromo-lithographs, has been published by Mr. H. Witte, at Groeningen, on the plants in the gardens of Holland, under the title of 'Flora.'

FINE ARTS

GUSTAVE DORÉ—DORÉ GALLERY, 35, New Bond Street.—EXHIBITION OF PICTURES, including 'Christian Martyrs,' 'Monastery,' 'Triumph of Christianity,' 'Francesca de Rimini,' at the New Gallery.—OPEN from Ten till Six.—Admission, 1s.

A Memoir of Daniel Maclise, R.A. By W. Justin O'Driscoll. (Longmans & Co.)

(First Notice.)

MR. O'DRISCOLL enjoyed what to a biographer is a great advantage; he was on familiar terms of friendship, as he tells us, with Maclise. The friendship began in boyhood, and continued without intermission until death broke the bond. Mr. O'Driscoll has, to a certain extent, given us the advantage of this association between himself and the artist; yet it cannot be denied that we looked for more about the man than this book gives us. The artistic life of Maclise has been written many times, and is sufficiently familiar to the present generation. What we wanted was, not anecdotes of the private affairs and doings, of which there are none here, but those personal and suggestive traits, so to speak, which might illustrate a great artist almost as much as his works do, and are more certain to be understood—at least, are less likely to be misunderstood—than the pictures are. Of such traits this memoir exhibits many, though fewer than might have been expected from a life-long friend. On the whole, there is a great deal in the book to interest the general reader, and, what is most important for Maclise's reputation, the writer gives a careful and thorough account of the treatment vouchsafed to him by the Government—treatment which was due to ignorance, to thoughtlessness, to the almost infinitesimal division of responsibility in more than one Department, and to the callousness of the House of Commons to the wrongs of an individual when those wrongs are not placed before them in a sensational way. Maclise was not the man to put himself before the world in that fashion, so he complained bitterly to his friends, and otherwise was silent; but, if ever professional disappointment broke an artist's heart, it broke

his. He left his best, and, in fact, only really great works to become chilled and dim on the walls of the Parliament House, much as his own hopes and life had become chilled and dim while he sat painting on the dull walls from June to December and from December to June, looking anxiously, but gravely and with dignity, for something like recognition of the truth he felt so deeply, that there, indeed, he had at last produced something that was worthy of himself and his country. Gladly did he seem to welcome, as none know better than ourselves, such words of honour as students' voices gave him; but the voices of students only reached him, and the popular prophets in Art passed by and cried, "Turn neither to the right nor the left," while Mac-lise's masterpieces were painted on the right and the left of the hall in which people were instructed not to linger. His disappointment deepened into despondency when the death of his sister Isabella broke a companionship of which he did not remember the beginning.

Certain facts in the history of Mac-lise are so well known that it is hardly necessary for us to refer to them; yet, oddly enough, not only the date of his birth, but the condition of his parents, have been the subjects of contradictory assertions. One of them is founded on respectable testimony and is supported by documentary evidence from a public register; the other had, at least, tacit sanction of the painter in later life, and agreed with his own statement on an important occasion, which is officially recorded, and seems to leave not a chance of error. Mr. O'Driscoll says Mac-lise was born in Cork, January 25, 1811. This is the date which was accepted by the painter and commonly by others. The other date is that of his baptism, given as February 4, 1806. The probability of a mistake in the latter statement is very great, and is increased by what our author thus points out:—

"It will also be remembered that the name, age, &c., of a student presenting himself for admission to the Royal Academy are regularly recorded in the books of that institution. Mac-lise appears to have been admitted in the year 1828, and it is not easy to understand how a young man of twenty-two could successfully represent himself to the Council of the Academy as a lad of sixteen."

The worst of this statement is that Mr. O'Driscoll does not appear to have examined the registers of the Royal Academy, which he might have done, and as a biographer he was bound to do. No one knows whether Mac-lise reported himself at the Academy as born in 1806 or 1811; every one who knew him would receive either statement as unchallengeable. Indeed, the matter would not be discussed if it were not that the painter unquestionably allowed his friends to suppose that 1811 was the true date of his birth, and that, if it be correct, Mac-lise was one of the famous R.A.s who have been elected Associates on the very verge of their twenty-fourth year, that being the age which the laws of the Academy require an artist to have attained before he can be elected to the A.R.A. ship. The other painters who have been so distinguished are Sir T. Lawrence, Sir E. Landseer, and Mr. Millais.

It is certain that Mac-lise began to draw at an early age. He left school when fourteen years of age, i.e., at a period of life much later than that at which most of the famous masters

of painting and sculpture abandoned school for that mode of education which they required if they intended to devote their lives to Art. Here our artistic ancestors had a prodigious advantage over our contemporaries, whose education as artists generally commences after they have learned an abundance of things which are not very useful in after life, and at an age when they ought to have already attained very considerable technical powers and a vast amount of professional knowledge. The great Italian painters were mostly working in the studios when seven or eight years old, but our artistic youths remain at school—as if there were for them no other learning than that of books—until they are sixteen or seventeen years of age. No wonder the technical attainments of the two sets of men are so different,—and different they will remain so long as the modern system prevails.

Mac-lise made drawings in pen-and-ink, and studied at the Cork Academy of Art, to which George the Fourth gave a collection of casts from the antique—a collection that inspired the boy with that love for severe form which distinguished his practice in after life, and which reached its climax in the great pictures at Westminster. He attracted judicious patronage, and had aid in anatomical studies from Mr. Woodroffe, an eminent surgeon, who had a school of anatomy at Cork. Mr. O'Driscoll gives the following history of Mac-lise's first entry to artistic life:—

"In the autumn of 1825 Sir Walter Scott made a hasty tour of Ireland, accompanied by Mr. and Mrs. Lockhart and Miss Edgworth. Amongst other places he stayed a short time at Cork, and, whilst there, he visited the establishment of Mr. Bolster, an eminent bookseller. The presence of the illustrious author attracted crowds of literary persons there. Mac-lise, then a mere boy, conceived the idea of making a sketch of Sir Walter, and having placed himself unobserved in a part of the shop which afforded him an admirable opportunity, he made in a few minutes three outline sketches, each in a different position. He brought them home, and having selected that one which he considered the best, worked at it all night, and next morning brought to Bolster a highly finished pen-and-ink drawing, handled with all the elaborate minuteness of a line engraving. Bolster placed it in a conspicuous part of his shop, and Sir Walter with his friends having again called during the day, it attracted his attention when he entered. He was struck with the exquisite finish and fidelity of the drawing, and at once inquired the name of the artist who had executed it. Mac-lise, who was standing in a remote part of the shop, was brought forward and introduced to Sir Walter. The great author took him kindly by the hand, and expressed his astonishment that a mere boy could have achieved such a work, and predicted that he would yet distinguish himself. Sir Walter then asked for a pen, and wrote with his own hand 'Walter Scott,' at the foot of the sketch. Mac-lise was advised by Mr. Bolster to have it lithographed. That branch of Art was only then in its infancy. There was no lithographic press in Cork, and but one in Dublin. Mac-lise himself prepared the tracings for transferring the drawing to the stone. Five hundred copies were struck off, and were sold as rapidly as they were printed. One of these original sketches, with the study in oils for 'The Spirit of Justice' and some early drawings of the artist, were to be seen at the National Exhibition at Cork in 1852."

It will be observed that this anecdote agrees better with the opinion that Mac-lise was born in 1811—so that in 1825 he would have been in his fourteenth year—than with that which sets his birth five years further back, and

would make the draughtsman so much older that Scott could hardly have been much impressed by the youth of the lad who took his portrait in a manner which, as our readers will remember, Mac-lise practised when publishing in *Fraser's Magazine* sketched portraits of celebrities, which he signed "Alfred Croquis," and which were appended to contributions by "Oliver Yorke" and others.

The success which attended the publication of this drawing induced Mac-lise to open a studio in Patrick Street, Cork, where he at first took portraits in pencil for a guinea-and-a-half each, the size being about nine inches by seven inches. He elaborated them in a very remarkable manner, working out the accessories with the most scrupulous care. He produced a great number of these drawings, and, after a time, abandoned the laborious task of pencilling backgrounds with accessories, and instead vignettised his likenesses, on the features of which, however, he worked without stint. After a tour in Ireland, Mac-lise, who then wrote his name "McClise," came to London, arriving on the 18th of July, 1827, and took lodgings in Newman Street, Oxford Street, then a very stately place indeed,—Howard, Secretary to the Academy, living there, together with John Jackson, the fashionable portrait-painter; to say nothing of Stothard at No. 28, and James Ward at No. 6. The young Irishman does not appear to have intended to set up in the metropolis as a producer of likenesses in oil, pencil, or pen-and-ink, but, having gone to see Charles Kean make his first appearance at Drury Lane, in 1827, as Young Norval, he produced a sketch of the actor which, like that of Scott, was lithographed, and gained him both applause and profit. After this he was loaded with commissions for portraits, but continued studying at the Royal Academy, to which he had been admitted soon after his arrival in London. He had secured a probationership in the Schools by a drawing prepared in Cork, and sent before him to London, with recommendations to Crofton Croker.

In the Academy Schools, through which he passed in succession, Mac-lise gained a silver medal in the Antique School, another for a copy in oil from Guido, and the gold medal for the best historical composition. The subject was 'The Choice of Hercules.' Mr. O'Driscoll says the latter honour was attained in 1829, or two years after the young painter's arrival in London. This, however, seems to be a mistake, for the gold medal of this year was given to George Smith, for 'Venus entreating Vulcan to Forge the Armour of Æneas.' Mac-lise won the gold medal in 1831 with 'The Choice of Hercules.' Of the Travelling Studentship, which went with the medal, he declined to avail himself. Mr. O'Driscoll is mistaken in describing the picture now in the Vernon Gift, entitled 'Malvolio affecting the Count,' as that which Mac-lise exhibited at the Academy in 1829, and in saying that it was the first picture Mac-lise exhibited: the work now at South Kensington was at the Royal Academy in 1840. We may as well note another error, the statement that Mac-lise was elected A.R.A. on the 2nd of November, 1836. This cannot be right, because, to say nothing of the assertion of Mr. Sandby, the historian of the Royal Academy, Mac-lise's name appears on the list of Associates in the Catalogue of the Exhibi-

tion of 1836, published in May of that year. He was elected in the previous year, and in consequence of the deep impression made by the splendid 'Vow of the Ladies and the Peacock,' the artist's contribution to the gathering of 1835, which divided artistic admiration with Turner's 'Burning of the Houses of Parliament' and 'Line-Fishing, off Hastings,' Sir E. Landseer's 'Favourites,' and Etty's 'Phædria and Cymochles,' all of which were in the same room. Again, we may as well point out a probable misprint, in a letter as written in 1839, which contains the name of Mr. Millais as the giver of a letter of introduction for Maclise in Paris. In the year 1839 Mr. Millais was ten years of age. Now, although it is true that Mr. Millais became a student of the Royal Academy in his eleventh year, it is not likely that before he was ten years old he gave a Royal Academician a letter of introduction to people in Paris.

Maclise remained until the end of 1828 in Newman Street. Mr. O'Driscoll does not favour us with the number of the house, which it would have been worth while to give: it might no doubt easily be ascertained from the painter's letters. From Newman Street he removed to No. 14, Charles Street, Middlesex Hospital, whence is dated the letter from which the following is extracted:—

"Well, Sir! on Saturday night, Sir Martin Archer Shee took his chair (as President of the Royal Academy, at the distribution of medals to the students), and there were present an overwhelming number, more than on any other previous occasion, for Sir Thomas Lawrence made it a private concern; the Duke of Sussex, Lord Brougham, the Bishops of London and Llandaff, and all the noble and distinguished patrons and lovers of art, artists, members, associates, and students. Well, as I was saying, he took his chair, and began to address the successful candidate (for the gold medal), but who *that* was, or for whom the eulogy he poured forth was intended, was a matter of the most anxious doubt for the trembling *seven* that sat on the seat before him. Never was a full quarter of an hour's praise felt to be more momentous; for my part, I don't recollect one word but *my own name, which completed it*. Heretofore they have been more merciful, and have immediately made the announcement, and taken time for the display of their eloquence in commendation afterwards. I, however, do not affect to forget certain piquant words he used, *e. g.* 'fancy, taste, originality, industry, having taken the highest honour in the University of Art,' &c. When the decision was made known, the clapping of hands from the roomful was not unpleasant to my ear, as it displayed a general feeling in my favour. I have since heard, from good authority, that all the members voted for me. Sir Martin made a most eloquent discourse. After my hand had been well wrung with congratulations, I found Donovan, Roche, and other friends in the hall. They had already heard of my success, so went and had some champagne, &c. Then, it was raining when I came home; I unlatched the door, tumbled upstairs, broke my lamp, and was obliged to go to bed in the dark. On Sunday, when I woke, I felt ill, dined out, and drank too much wine."

Mr. O'Driscoll, misled by his original error regarding the date at which Maclise obtained the Academy gold medal, has fixed on 1829 as the year, and, it is obvious, has not only misdated, but misplaced, this characteristic outpouring of a young man's gladness. It is the office of the President of the Academy to distribute its distinctions to the students. In the case of the gold medal this duty is rarely delegated. That the gold medal

is referred to here, is clear from the terms of praise the delighted victor reports as having been used in his favour. Maclise had, indeed, in years previous to 1831, obtained minor medals; but such terms as "fancy" and "originality" could have been aptly applied to the greater honour only. Besides, Shee was not President in 1829, and Lawrence did not die till 1830. The attendance of eminent "outsiders" on this occasion shows that Maclise had already attracted considerable attention. This, indeed, he did very soon after his arrival in London, for we know that he painted and exhibited the likenesses of Miss Landon ("L. E. L."), Thomas Campbell, and the Princess Sophia in 1830—the second year of his contributing to the Academy Exhibitions. 'Isabella's Favourite,' which also appeared in that year, was no doubt a representation of a pet of one of his sisters. In 1830 his popularity as a portrait-painter continued. He removed to No. 63, Upper Charlotte Street, Fitzroy Square, and sent to the Academy likenesses of Lord Castlereagh and of several ladies. We think it was the prospects of fortune then opened to him and the sense of assured success, rather than that "native pride of disposition," which Mr. O'Driscoll supposes to have been the cause, that induced Maclise to decline to avail himself of the opportunity of studying in Italy, which followed the winning of the gold medal at the Royal Academy. Besides, the painter had probably then in hand 'Puck disenchanting Bottom,' which was to raise his credit still higher than before. Maclise's reputation was safe after this; but in 1833 it was very materially advanced, although in a less degree than before, by 'All-Hallow Eve' or 'Snap-Apple Night,' one of his finest works, of the class which was more vigorously, but less faithfully, represented by the large 'Halt of Bohemian Gipsies.' 'Captain Rock' was the picture of 1834, and the 'Vow of the Ladies and the Peacock' belonged to 1835. These were all large pictures, and show, we think, an instance—rarely paralleled in British or any other school of Art—of a painter issuing from a district where no very considerable training was obtainable, and making such rapid progress. To him, moreover, the temptations of youth, popularity, extraordinary personal beauty, and professional honours must have made this rise more difficult than is commonly the case.

In an obituary notice, which we gave immediately after the death of the painter, a list of his more important works was given, with the dates of their appearance. It is needless, therefore, to cite from Mr. O'Driscoll's biography a catalogue of the same character. Mr. O'Driscoll endeavours to suggest the feelings of Maclise when, in 1832, he revisited Cork. If that date be correct, he had already, although five years only had elapsed since he left the city, many reasons to congratulate himself on the extraordinary change of fortune which his genius and industry had brought about. 'Mokanna Unveiling,' although marked by that melodramatic feeling and staginess of design which were the ruling vices of his graver efforts, had extraordinary merits, and produced an immense impression on its appearance at the British Institution, in 1833. We learn from Mr. O'Driscoll that 'The Installation of Captain Rock,' one of the best-remembered of Maclise's pictures, is now in the possession of Mr.

Hawker, of New Street, Birmingham. The subject is to be found in the 'Tipperary Tales.'

The circumstances under which Jerdan, editor of the *Literary Gazette*, entered the room of the Literary Fund, and in order to save the feelings, if not the interest, of the sitter, with his penknife cut to pieces the portrait which Maclise had painted of Sir John Soane, are detailed here: they are not without interest, as illustrating character. This affair created, at the time, a tremendous sensation, but is now almost forgotten. It happened in the spring of 1836. *Fraser's Magazine* for August, in this year (this is Mr. O'Driscoll's date), contained a sketch of Soane, signed by "Alfred Croquis," and accompanied by an article by "Oliver Yorke," a member of Regina's "Gallery of Literary Characters." Mr. O'Driscoll has neglected to take us behind the scenes in this squabble, although he states that Jerdan had been one of Maclise's best and earliest friends. It would have been better to have left the subject untouched, if it were not desirable or practicable to explain it fully.

Leben und Werke des Malers Giovannantonio Bazzi, von Vercelli, genannt "Il Sodoma."

By Albert Jansen. (Nutt.)

THE publication of this memoir of a very powerful painter will, we fear, attract hardly any attention in this country. Except Carpaccio and Savoldo, there is scarcely a man who holds so high a place in the history of Art of whom so little is known in England as of "Il Sodoma," and, what is more discouraging, concerning whom there are fewer inducements for the student to become better informed. We are within the mark in saying this island does not contain more than half-a-dozen works which are even attributed to him, and probably the best of these in an artistic point of view is not a picture, but a cartoon. There is nothing of his in the Louvre.

"Il Sodoma" is certainly the most unlucky of men. "Sodoma" is a corruption of "Sodona," the epithet that he himself assumed. His very surname underwent an awkward transformation, by a printer's error, from "Bazzi" to "Razzi," and until recently he commonly went by the latter name. When they may be said to have had scarcely time to set, his frescoes in the Vatican were knocked to pieces to make way for those of Raphael. He was made a Knight of Christ by the Pope, a Count by Charles the Fifth, and enjoyed a reputation which induced some to compare one of his works even with 'The Entombment' itself; yet he was hardly known out of Italy. The best of his works are now to be found in Siena and in Rome, where he worked not only in the Vatican, but for A. Chigi, in the Farnesina.

He was born poor, made a great deal of money, is reported to have wasted it, fell into difficulties, if not into absolute poverty, and died in a public hospital. Herr Jansen asserts, without giving an authority, that the painter was born in the house of his father, the shoemaker of S. Michele, in Vercelli, in 1479 or 1480; the date generally given is a little earlier than this. At any rate our author agrees with others in believing that the painter's first master was Martino Spanzotti, commonly called "Martino di Casale." The influence of Leonardo da Vinci on Bazzi did not need the exposition of the writer of the book before

us: it is shown in every line of his works, and especially in the peculiar qualities, grace, composition and sweetness of expression, which he successfully aimed at. In the manner of that success, his faces recall those so dear to the Milanese school, the influence of which is also evident in those who followed Bazzi in Siena. The effect of study of the antique on the style and modes of thought of Bazzi is more strongly insisted on by Herr Jansen than has been done before, who also dwells on the influence exercised on Bazzi by Pinturicchio; so that it would seem, what with one "*influss*" and another, Bazzi can hardly be said to have had a method of his own. Yet he was a very fine, though very unequal painter.

Herr Jansen treats his subject in the regular German manner. We have disquisitions on the "*influss*" of Leonardo, the Antique, and Pinturicchio on Bazzi, and Bazzi's "*influss*" on Sieneese Art of a later time, on this, that, and the other; and some highly appreciative accounts of his subject's great works, *i. e.* the S. Sebastian at Florence, those in S. Catherine's Chapel of S. Domenico, in Siena, and the altar-piece of S. Agostini, in the same city. Herr Jansen makes an attempt to give an account of Bazzi's life in the period between 1419 and 1425; but he does not, so far as we are able to discover, add anything of importance to the already known facts of the painter's career. His book is without an index, and even without a list of the pictures painted by and attributed to Bazzi.

THE CATALOGUES OF THE INTERNATIONAL EXHIBITION.

THE closing of the London International Exhibition will terminate the brief and limited career of the so-called "Catalogue" of the Fine-Arts Department. Other catalogues, prepared without preliminary fanfare, at a comparatively small cost, and in a more portable form, such as that of the Manchester Art-Treasures, published thirteen years ago, are even now valuable books of reference. The Catalogue of the Loan Collection was published in frantic haste, yet although the first issue of it was well worth preserving, on account of its curious and numerous blunders, the revised edition is a good work. The "Preface to the Second Edition of the Catalogue" of the moribund show lies before us. It is attached to what is at least the third, if not the fourth, issue, with variations, of the book, which appears, if we rightly understand the "general editor's" English, to have had three revisions, *i. e.*, to have been corrected at least four times, for the first issue itself must have undergone at least some correction. Yet it is by no means worthy of its opportunities. Our experience in such matters is considerable, but, notwithstanding the great cost which must have been incurred, we aver that this Catalogue is the worst Catalogue we know. Not only were the former issues unreasonably inaccurate, but the system on which the work has been compiled is faulty. In justice to the compilers, it must be admitted that a large proportion of the blame is due to the nature of the building. We have, for instance, "South-west Staircase"; "South Galleries, Rooms XXII. and XXIII.—chiefly British"; "East Galleries, Room XVI."; "South-east Gallery, Room XXI.—chiefly British," the last immediately before "East Galleries, Room XVI.—Belgium": the whole, in fact, a muddle, which patience, practice, and a plan hardly suffice to clear up. The placing of the names in the English and foreign series is not uniform; and it was a lamentable mistake to put works in the Royal Albert Hall. The list of productions in stained glass was so misleading that we declined to use either it or its fellows which are concerned with the minor arts. An index to the

names of artists was repeatedly promised, and, in a Catalogue arranged like this one, is the indispensable key to the whole book; yet, until the third or fourth revision appeared, it was not to be had, and hundreds of thousands of copies were, it is admitted, sold without it! Looking at the long and intricate list of

Thrones, Dominations, Princedoms, Virtues, Powers—
If these magnificent titles yet remain
Not merely titular,

which precedes this Catalogue and its "Biographical Index," it is undeniable that the book was unworthy of the occasion. We have already cited the capital defects, but there are many others. The name "Biographical Index" is a sham, when, at last, we get the thing. A *Biographical Index* was not required at all in a quasi-official Catalogue, but, being given, it ought to have been carefully compiled. In this one the "biographies" of many artists are comprised in the significant word "France," which we could have supplied on seeing the name. Others are fuller, and consist of two words—"Prussia, Düsseldorf." The present addresses exhaust the "biographies" of by far the greater number of the individuals named, although some have illustrated themselves, not only by telling us where they were born and where they live, but how many and what school distinctions they have obtained! We looked for M. Alma Tadema under "A" in vain, but found him under "T," with half his name suppressed, as if it had been given in baptism. A collection of tradesmen's puffing announcements is styled an "Illustrated Appendix," and stands apart from the "Advertisements."

Fine-Art Cossip.

MR. STREET met with an awkward accident while making a five weeks' tour in Switzerland,—his carriage was upset and his shoulder dislocated. He has, we are glad to say, nearly recovered.

A DISCUSSION occurred lately in the Court of Common Council, London, which must have puzzled many people. It appears that an equestrian statue of the late Prince Consort, by Mr. Bacon, has been presented to the City. No one would begrudge a handsome pedestal to the work, especially if an inscription was placed on it signifying that the figure was really the last of its race. A motion was made to the Court for the appropriation of not less a sum than 2,500*l.* for a pedestal, which seems far more than could be expended on all that is fitting or needful. Some one stated that the statue itself cost not more than 2,000*l.*—a very small price for an equestrian group, if it is life-size. Finally, 2,000*l.* was allowed for the pedestal, or as much as the statue cost, and designs for the work at that price are to be obtained. One cannot help thinking that 2,500*l.* might have sufficed for the statue and pedestal.

THE Exhibition of Modern Works of Art at the Manchester Institution was opened to the public on the 15th instant.

It is stated that Sir A. Guinness, the principal proprietor of the Dublin Exhibition building, intends to convert it into a public Museum of Art, Industry, and Manufactures, which will resemble, so far as may be, the South Kensington Museum, and comprise a loan museum and a collection of articles which are for sale. Promises of valuable contributions to the former, comprising sculptures and works of ceramic art, have been obtained. Both collections are, it is said, intended to be of a very comprehensive character.

WIMBLEDON, Putney, and Wandsworth Commons are to be preserved by Act of Parliament, the rights of Earl Spencer being bought for an aggregate sum of 1,450*l.* per annum—an amount which must have been taken as representing what Dr. Johnson would have called the "potentialities" of this property. The Act expressly states that it would be a great local and public advantage if the commons were kept unenclosed and unbuilt on, their natural aspect and state being, so far as may be, preserved. The conservators are to carry out the provisions of the statutes. These commons have been, for at least a century, nurseries of

landscape-painters, second in serviceableness only to the river-bank, which is now rendered almost useless in this respect, and to Hampstead Heath, which is very different from what it was. It was a good thought to stipulate for the maintenance of the "natural state" of the three southern commons; and we hope very earnestly that the law will be observed in a broad and intelligent spirit. Clapham Common shows how much may be preserved of a rural aspect, on a comparatively small extent of ground almost completely surrounded by buildings.

AN eminent landscape painter writes to us, in reference to the injuries recently sustained by many historic and beautiful sites, such as Carnarvon Castle, of which we spoke last week:—"I send you the following particulars of the alterations made at the source of the Thames. The land about the Seven Springs has lately been purchased by Mr. Hall, a Manchester manufacturer, who has erected some farm buildings, &c. within a few feet of them, and enclosed them by a stone wall of about ten or twelve feet high, leaving open to the public only about eight or ten yards of the river, which there runs under the wall through an iron grating into a small kitchen garden, and from that into the farmyard, where it is made to form a pool for the cattle. When I was there, three or four cows were standing in it, cooling their hoofs. A little lower down on the bank, also within the walls, a gas-holder, &c. have been erected, to supply the house and buildings with gas. At a short distance further on, where the river wound through the meadows, were several men at work cutting down the old trees and bushes, to make the river run in as straight a line as possible—(I found this sort of work also proceeding some miles further on, in Sir F. Goldsmid's property, where for nearly a mile the river has been made to pass in a straight ditch, with a quickset hedge along one of its sides),—while still lower down, in the garden of a gentleman, whose name I have forgotten, it has been converted into an ornamental lake, with a waterfall, &c. Leaving these grounds, it runs for some miles a beautiful sparkling brook, and is shaded by trees, but further on again the water is diverted to flood the meadows, for mill-races, &c., the river-bed being filled with vegetation."

WE are very glad to hear that not half the sum necessary for the "preservation" of St. Albans Abbey Church has been collected, or even promised. The cause of so great a failure in subscriptions, a failure which is, of course, assumed to signify lack of public sympathy with the grand and historic edifice, might be hard to discover. We should be over-sanguine did we suppose that it is due to a growing sense of the irreparable mischief which, under the pretence of "restoration," has been effected in nearly every cathedral and great church in England, and in more than one in Scotland and in Ireland. Public disgust has not been aroused even by proceedings which have utterly ruined the most precious carvings on the front of Lincoln Minster, dealt so unfortunately with St. Patrick's, Dublin, and destroyed for ever so much that was venerable, if not for its art, at least for its associations. It appears that vast sums of money have been found for this and other, it may be less injurious, operations on churches in many districts. Worcester Cathedral will soon be quite "as good as new," and does not represent in an extreme manner what has been done all over England and France. The British craze for mere "tidiness" has been indulged under the pretence of love for Art and honour for antiquity: the end of this is at hand, for there will soon be no more churches to spoil,—an end which was assured when once it was recognized that five per cent. on the outlay for such works was to be devoted to the architects employed. The cost of simply repairing and maintaining ancient edifices, which is all that artists and archaeologists wish for, and all that ought to have been done, would have been nothing compared with the operations which have yielded employment to many sorts of tradesmen. 50,000*l.*, the sum proposed to be expended on St. Albans, has not been obtained. It

is very hard to understand how such enormous an amount can be required for the mere preservation of the noble church: that half of 50,000*l.* which is, we hear, available ought, one cannot but think, to be amply sufficient. If, however, "restoration"—which means renovation,—is proposed, any sum of money might be expended.

MR. C. C. BENSON has contrived a very handy card, exhibiting in a tabular form, the contrasts, harmonies, and combinations of colours (Ash & Flint). By means of this, anybody on whom nature has not bestowed the sense of colour, or those, a very large proportion of society, who recognize chromatic beauty, but do not know how to produce it, may be kept out of mischief.

A REPRINT of Sebastian Brand's (Brand's) 'Narrenschiff,' with woodcuts of the first edition, 1494-1495, is to be published by Herr F. Lipperheid, of Berlin. 'The Ship of Fools' is known in England through the translation of Alexander Barclay, or rather his version founded on the German original, and published by Pynson, 1509, and again by Cawood, 1570, and through the version of H. Watson, printed by W. de Worde, 1517.

THE church of Beer-Ferrars, Devonshire, remarkable for its tombs, bench-ends, font, and stained glass, has lately been re-opened after "restoration."

DR. C. DORAL, Professor of Painting in the College of Salvador, in Central America, has produced a series of paintings illustrative of the manners and customs of the people of the country.

THE Argentine Exhibition, at Cordova, Buenos Ayres, is announced to open on the 15th of October next.

MUSIC

OPÉRA-BOUFFE AT THE GAIETY.

As there is really a public to be found in London for the modern school of French comic opera, of which M. Offenbach is the acknowledged chief, it is just as well that the director of one theatre should devote his energies to produce works of the kind. It is not necessary for a composer of this school to be erudite; he is not expected to be original; but he has to take care that he is not dull and tiresome. Now, so far as these conditions are concerned, the music of M. Émile Jonas fulfils them; he exhibits not the most remote trace of profundity in his setting of the drama, 'Cinderella the Younger.' He cannot make the slightest claim to individuality in his operatic conceptions; he is not such a good musician as M. Hervé, and he is far inferior to M. Offenbach in catching tunes and in piquant orchestration; but he often tickles the ear and taxes the memory of old opera-goers, who, however, can indicate with unerring certainty the sources of the imaginings—such as they are—of M. Émile Jonas. The themes that have evidently haunted him are those of Auber, than which what can be more melodious and pleasant? The 'Domino Noir' and the 'Diamans de la Couronne' are inevitably recalled in 'Cinderella the Younger.' But M. Jonas is not narrow-minded; he does not attach himself to one particular musician or opera; even Verdi's 'Rigoletto' is put in requisition, when such a subject as the quartet in which the sobs of the heroine who absolutely "gets the sack" in that ghastly libretto, can be turned to account. Meyerbeer, again, is too rich in fancy to be neglected, and we hear touches of the 'Étoile du Nord,' which, despite the present *prime donne* at the Gaiety, will conjure up Madame Adeline Patti, as Catarina, taking her leave of Saardam and of Peter the savage carpenter. It would be useless to specify in detail the many souvenirs which M. Émile Jonas has recalled in 'Cinderella.' *Cui bono?* when admiring audiences are so rapturous at every number of his score, and are so utterly indifferent to the rich mines into which the composer has plunged to concoct his silvery sounds. Enough that M. Émile Jonas has proved that he can resort to better sources than those of MM. Offenbach and Hervé for fan-

ciful airs and dramatic concerted pieces; it is in the latter he shines most. The Rataplan Grand Round, a patrol of lady warriors,—a quintet, sung by Mesdames Julia Mathews, C. Loseby and A. Tremaine, and Messrs. Dalton and Marshall,—a serenade, "Beautiful maid," sung by Mdlle. Clary, with Messrs. Stoyte and Taylor playing mock guitars "*obbligati*," on ladder scales,—another quintet, in which the younger Cinderella is illustrated by the two exacting sisters, who, however, find their match in the persecuted one,—and a drinking trio, "We'll drink to Number One,"—are good specimens of the French comic vein of composition, which must not be confounded with that of the Italian buffo writers, such as Cimarosa, Rossini, Donizetti, &c. Mr. Alfred Thompson's extravaganza is vivacious enough, but it has the defect of being too long, for it is spread over three acts. Beyond the fairy-tale title, the book has no kind of relation to the libretto of Rossini's 'Cenerentola.' *Javotte* (Cinderella the younger) is too artful and designing to be much ill-used by her sisters; the two thieves (Messrs. Stoyte and Taylor) are based on the pair of brigands in 'Fra Diavolo'; the *Grand-Duke Max* (the lover of *Javotte*) is a very tame character; the *Grand Chamberlain*, who also exercises the functions of Prefect of Police, is a droll creation, who makes a good hit in his reply to the question of *Javotte*, "What is a ballet?"—"The ballet," explains the Prefect, "is a combination of graceful motions, arranged to please the Duke and his guests, and brought into action by a bevy of pretty girls, under the chastening eye of the *Grand Chamberlain*." This definition is illustrated in the opera, as the ballet, with the picturesque dresses of the dancers, is most gracefully grouped. The execution is generally spirited, if not too accurate. Our artists, in point of voice, can hold their own against all French singers; in acting, they lack *finesse*, and are disposed to exaggerate. Miss Julia Mathews has adopted the Schneider type; but French impertinence on the lyric stage differs from our British boldness, which often degenerates into coarseness. With more refinement, the fair vocalists who enact the three sisters would achieve greater success than that which can be acquired by strength of lungs. The French actress, Mdlle. Clary, with her broken English and her spiritless acting, is a mistake in the cast as the *Grand-Duke*.

Musical Society.

MR. SIMS REEVES has just terminated an operatic engagement at the Newcastle-on-Tyne Theatre; the local papers report that he was in excellent voice. He is now in Glasgow. The announcement of his name as a member of the Royal National Opera Company ought to have been accompanied with the statement that he is engaged for one night only, to sing in Bishop's opera, 'Guy Mannering.'

BALFE'S 'Rose of Castile,' originally produced at the Lyceum Theatre, under the management of Miss Louisa Pyne (Mrs. Bodda) and Mr. Harrison, will be the work performed this evening (Saturday) at the opening of the Royal National Opera; the cast will include Miss Rose Hersee, Miss Palmer; Messrs. G. Perren, Temple, Stanton and Carlton. Balfé's 'Bohemian Girl' will be given next Tuesday, for the *débuts* of Mr. Nordblom and Mr. Maybrick. As both these operas have of late been very often presented at the Crystal Palace, some less hackneyed works might surely have been selected.

M. RIVIÈRE's concerts at Covent Garden Theatre will terminate on the 14th of October. The propriety as well as the policy of giving Mozart's Twelfth Mass and Rossini's 'Stabat Mater' may be fairly questioned: to follow such productions with M. Jullien's Army Quadrille must be a practice offensive even to those amateurs who have no objection to sacred music in secular edifices.

A CHORAL Festival of the Metropolitan Schools, numbering 5,000 voices on paper, took place in the Crystal Palace last Wednesday, under the direction of Mr. G. W. Martin, whose selection of the 'Marcellaise' and the 'Watch on the Rhine' might now be changed to less provocative themes.

THE Tonic Sol-Fa Association will have a field-day at the Sydenham Glass House on the 4th of October, under the direction of Messrs. Sarll and Proudman; 4,000 performers are promised.

EDWARD LODGE'S 'Night-Dancers' and Verdi's 'Trovatore' have been executed by the Crystal Palace Opera Company, under the direction of Mr. G. Perren and the *bâton* of Herr Manns.

MISS FERNANDEZ, now married to Mr. Benthams, the tenor, has been added to the travelling *troupe* of Mr. Mapleson, which has been playing in Belfast.

THE Oratorio Concerts, under Mr. Barnby's direction, will be given next season in Exeter Hall, in consequence of there not being sufficient accommodation for his increasing choir in St. James's Hall.

M. E. REYER, the composer, who writes in the *Journal des Débats*, has a remarkable article, urging the restoration of the 900,000 francs subvention to the Grand Opéra, a sum which had been reduced by the Committee of the Legislative Assembly at Versailles to 600,000 francs, an amount totally inadequate to maintain the national theatre in its proper position. M. Reyer points out to the notice of the Minister of Fine Arts that, owing to the competition in this age for great singers, in America as well as in Europe, the first-class artists had been enticed to other countries, and that it is impossible to reduce the salaries of band, chorus, and general staff. A large debt has accrued, owing to the closing of the theatre for seven months, which will absorb a considerable proportion of the Government grant. M. Reyer protests against the subvention to the Italian Opera-House being left intact at 100,000 francs, as the modern singers who have taken the places of Sontag, Persiani, Grisi, Alboni, Rubini, Lablache, Tamburini, Mario, Ronconi, &c., are nearly all not Italians, but chiefly Germans. In a P.S. to this notice M. Reyer, adds that, as M. Halanzier, who is a capitalist and an experienced Impresario in the provinces, has been appointed Director from the 1st of November next, it is fair to presume that the subvention question has been settled to his satisfaction, and that all interested in the undertaking will be pleased with the results.

M. REYER's opera, 'Erostrate,' will be produced at the Grand Opéra House, with Mdlle. Hisson as *prima donna*, Mdlle. Fursch, MM. Bosquin and Bouly. Mdlle. Agar is to recite some verses in 'Erostrate,' with an orchestral undercurrent, it may be presumed.

M. BOISSELOT's opera, 'Ne touchez pas à la Reine,' originally brought out in 1847, has been revived at the Athénée; but the execution is not good, Madame Amélie Faivre excepted. M. Maton is now the conductor at the Athénée, *vice* M. Constantin. Mdlle. Balbi and the tenor, M. Duwast, pleased in Herr Flotow's 'Martha,' especially in "The last rose of summer."

SIGNOR RICCI's 'Follia a Roma,' which was produced at the Athénée, in Paris, and in which Mdlle. Marimon so pleased the Parisians, is to be produced at the Fondo, in Naples. Signor Petrella's 'Promessi Sposi' and Signor Usiglio's 'Educazione di Sorrenti ed Sommessi,' have been performed. It is curious to note a tendency for revivals of very old operas in Italy: amongst these are the 'Agnese' of Paer, rendered famous here more than half a century ago by Ambrogetti, the most renowned of Don Giovanni; the 'Orsini e Curiaci' of Mercadante (there is also a setting of this subject by Cimarosa, in which Madame Viardot sang during her first season in London) and the 'Maria Stuarda,' an early work by Donizetti. The revival of the 'Exiles of Siberia,' by the same composer, has met with great success at the Teatro Nuovo, in Naples.

AN Italian journal, criticizing a new air, "Speme arcana," composed by Madame Adeline Patti, assures its readers that the music has been conceived with "adorable simplicity," that the melody is of a "purezza soave," with a tinge of "dolce melanconia." Surely our publishers will not lose sight of such a ballad in these days of scarcity.

It has been decided that Signor Verdi's new opera, 'Aida,' shall be first heard in Egypt. The cast is as follows:—The *King of Egypt* by Signor Thomaso Costa; the *Princess Amneris* (his daughter), Signora Grossi; *Aida* (the Ethiopian slave of the Princess), Signor Pozzoni; *Radames* (Captain of the Guard), Signor Pietro Mongini; *Amounasro* (father of Aida and King of Ethiopia), Signor Steller; *Ramphis* (Chief Priest), Signor Medini. 'Aida' will be produced some time in November.

SIGNOR COTOGNI has been playing with success at the Fenice, in Venice, Signor Ronconi's famous part in Donizetti's 'Maria di Rohan'; Signora Blume is the wife of Chalais; Signor Giudetti is the tenor.

HALÉVY's 'Juive' (Ebreja) has met with great success at Brescia; Signor Pozzo (tenor) is Eleazori; Signor Medini, the Cardinale; Signora Favi-Gallo, Rachel.

MOZART's 'Cosi fan tutte' has been performed at the Teatro del Fondo with signal success; Signora Caracciolo is the *prima donna*.

SIGNORA ORTOLANI-TIBERINI, formerly of Her Majesty's Theatre and the Royal Italian Opera, has been delighting the Spanish amateurs at the Cadiz Opera-House, as Margherita ('Faust'), Elvira ('Puritani'), Amina ('Sonnambula'), and Lucia. Signora Grossi was Siebel; Signor Nicolini, Faust; M. Petit, Mephistopheles; and Signor Quintili-Leoni, Valentino. Signor Tiberini divides the tenor parts with Signor Nicolini.

It is expected that Dr. Liszt's oratorio, 'Christus,' will be soon produced in Vienna, under the composer's direction, although the authorities at Pesth are endeavouring to persuade the Hungarian composer to bring out his new work in his native town.

HERR RICHARD WAGNER is preparing a new edition of his numerous works, which will be published at intervals at Leipzig, and will be completed in July, 1873. His operas are penetrating into Italy. His 'Lohengrin' is in active preparation at Bologna, and will be produced with a gorgeous *mise-en-scène*.

SIGNORA BENZA, whose *début* at Drury Lane last season did not take place, as promised, has been creating a sensation amongst the Hungarian amateurs at Pesth.

At the celebration of the Beethoven Centenary by the Mozartian Institute at Salzburg, on the 3rd inst., the scheme included the 'Eroica' Symphony, the choral Pianoforte Fantasia (Herr Epstein, pianist), selection from the 'Ruins of Athens,' and the chorus 'Ehre Gottes.' Dr. Bach was the conductor: Herr Carl Ziegler delivered an address in verse, and the Beethoven bust was crowned.

HERR FRANZ STOCKHAUSEN, from Leipzig, has been nominated Principal of the Strasbourg Conservatorium, which has been re-organized by the German authorities.

MADAME ADELINA PATTI completed her engagement at Hombourg on the 21st, appearing in the 'Sonnambula.' She sang in Signor Verdi's 'Ernani' on the 14th, an opera in which she has not appeared either in Paris or London.

SIGNOR RICCI has composed a new opera, 'Una Curiosa Accidente,' for the opening of the Carlo Felice at Genoa next month.

THE final farewell of Signor Mario at Covent Garden is to be followed by his appearance in Madrid in the spring, to sing in opera.

LETTERS from Milan dwell on the fine singing of the baritone, Signor Bertolasi, in the indifferent opera by Signor Gomes, 'Il Guarany': Signor Villani is the tenor, and Signora Berini *prima donna*. Signor Naudin is also engaged at the Scala. Signor Verdi will personally superintend the production of his new opera at the Scala in the spring, after its first representation, at Cairo.

DRAMA

THEATRICAL ARCHITECTURE AND STAGE MECHANICS. No. I.

AN unconscious admiration of the stage is one of the natural conditions of life, for it is the inevitable result of human intercourse and association. Two individuals engaging in conversation become actors; a third, who listens or looks on, plays the part of a spectator; the phrases spoken are the libretto, the place the stage; and you have at once in the casual gossip of the street a demonstration of the fundamental principles of a dramatic representation. But in order that every benefit may be derived from development of the dramatic art, it is necessary that it should be placed under the most favourable conditions. Watch the crowd that shall assemble round some itinerant singer in the road, and the necessary conditions of a theatre will become manifest. The people will press in a circle about the performer; those that are nearest to him will crouch a little for the benefit of such persons as are behind; the outer rows will stand on tip-toe, whilst the actor, in order to be better seen and heard, will raise himself upon a cask or stone. Here you have the disposition of an amphitheatre. The swaying sea of heads beyond him will distract the attention and dispel the illusion of the multitude. Cut the crowd into two segments, and replace one of these by an attempt at pictorial imitation, and the recognized principles of the modern theatre is at once attained.

It is worth our while to study the component parts of a model theatre of the highest class; for though it is not probable that we in England shall ever realize the dream, yet by considering the subject in detail we may set up for ourselves an ideal whereby future efforts at improvement may be guided. Whether a building may or may not influence the works produced within its walls, is a difficult matter to resolve. Scenic glory is, of course, not a necessary adjunct to dramatic excellence. During a stay of three months in London, the Comédie Française played a round of pieces with but three flats and three carpenter's scenes (borrowed, for the most part, from the Queen's Theatre). So much may be accomplished by talent of the highest order. But this is no reason that a model theatre should not be pushed to the nearest possible point towards perfection, both as regards the comfort of actor and of audience, and the carrying out of an illusive picture down to its remote details. M. Garnier, architect of the new Opera in Paris, has determined that his edifice shall answer all required qualifications; and though many may disapprove of his taste in external decoration, none will grudge him a thorough earnestness of purpose as well as a profound acquaintance with his subject. It will now be our business to determine how near his edifice approaches to the ideal theatre, and to discuss the requirements of the shadowy building which we are never likely to see. The chief portion of the following practical remarks are due to his teaching, and the result of his study of the principal theatres at present in existence.

The introduction of covered entrances for occupants of carriages to public buildings is but of recent date. Since the application of the principle some sixty years ago, three systems only have been in general use, namely, a mode of entrance in connexion with the façade, or by means of a subterranean roadway, or by application of porticoes on the sides of the edifice. The first of these methods is open to grave objection, for the rights of foot-passengers suffer when juxtaposed with the interests of carriage-occupants. A hurried exit from a public building amid a maze of wheels and hoofs is unpleasant for men and dangerous for women: moreover, a carriage entrance by the front involves an abandonment of the steps and landing-balustrades, that serve to give an increased aspect and dignity to public monuments, and which are details that may become of real importance to the model theatre, by supplying a species of open-air vestibule or breathing-place, wherein persons arriving on foot

may collect their thoughts and seek out their tickets without fear of being jostled. The second method, as employed at the Berlin and Turin theatres, and the Italian Opera at Paris, is no less objectionable, for it is almost impossible to deaden the reverberation caused by the arrival of a string of vehicles on a spot beneath the feet of the audience. The Italian Opera of Paris, indeed, finally converted its elaborate but vault-like underground entrance into a receptacle for stores, because no one liked to penetrate into its uncertain darkness. The third system (employed at the recently destroyed theatre at Dresden) is undeniably the best. By means of it foot-people and carriage-people are kept to a certain extent apart—the first arriving by the front, the second by the side; circulation is thus divided, and therefore easy. It provides also an architectural motive for adorning the blank side-walls with a semicircular loggia, walls which are usually left without relief to their native baldness. Side-entrances may be placed either near the front of the house, i.e., at the extremities of the grand vestibule, or nearer the centre of the building. The latter of these arrangements is the sounder, for it is better that the separate crowds should not meet in the grand vestibule, where both would be pre-occupied by the little details incident to their arrival. The farther back the carriage entrance, the less will a "string" incommode foot-passengers, more especially at the close of a performance, when, according to existing arrangements, footmen and carefully-dressed ladies are frequently to be seen engaged in an unseemly struggle in the midst of a common throng. It is impossible to lay down an arbitrary rule for the length of the covered way. M. Garnier has decided that his new Opera shall be provided with one thirty feet in length, for, he says, the public must wait in a lobby destined for the purpose, and only emerge from it when the carriage is within sight. By this means there is no room for hesitation, and the time occupied in taking up will be proportionately diminished. It is important also that the width of the covered way be regulated to admit of one string only. These arrangements concern the proprietors of private carriages alone; and great were the efforts made at the time of the planning of the Parisian Opera to obtain space for a special portico for cabs. Propositions were mooted whereby vehicles might be engaged between the acts at an office established for the purpose; but the idea was ultimately admitted to be Utopian, and was abandoned for want of space, the front of the house being reserved specially for foot-passengers, one of its sides for a public covered carriage-way, whilst the other was set apart for the approaches to the Imperial box. Imperial necessity demanded the following programme for its service in connexion with the new Opera. A covered entrance for three carriages, one waiting-room for aides-de-camp, and one for servants; two vestibules on a level with the box; a smoking-room for the Emperor, and a boudoir for the Empress; little balconies for enjoying the fresh air, besides an interminable perspective of toilet-chambers and back staircases. Whether M. Thiers will be equally exacting remains to be proved. Meanwhile, the works progress, and bronze and marble and Algerian onyx vie with one another in adorning the *suite* assigned to the "Chief of the State." M. Garnier spent many sleepless nights cogitating over a sufficiently dignified means of access to this Elysium. Stairs were unworthy of Imperial feet, and a lift was suggestive of asthma and the gout. What was to be done? At last the happy thought occurred to him of raising the private entrance-way in an incline from the ground-level to that of the grand tier. But then again another difficulty arose—how, in a limited space, to make the incline sufficiently gradual for dignity? The architect ultimately decided upon a road of the horse-shoe form, rising from the entrance of what may be called the outer territory of the Opera to a culminating point at the private door in the centre of its arch, and as gradually declining again to the gate of egress, which is placed side by side with the gate of ingress. Thus all paraphernalia of state ceremony are confined

within an almost circular space, being permitted under no circumstances to interfere with the ordinary public service. Of course it is essential, in the first instance, that the model theatre should stand, like the new French Opera-house, in a square alone.

There are not many theatres in Paris, and none in London, which are fitly provided with vestibules. This may arise, as far as our country is concerned, from the fact that Englishmen are not a really theatre-loving people. Our neighbours treat the theatre as a second home, going out regularly between each act to meet their friends and gossip over their affairs; and to them, therefore, large halls and spacious corridors are a matter of necessity. I have seen the audience of a small French theatre sitting in the street for lack of better accommodation. The new Opera at Paris possesses a double row of vestibules, running along the entire length of the façade: the first, a species of covered arcade open to the air; the second, a vast saloon, with folding-doors leading to the grand staircase. For that portion of the public which drives to the side entrance a special waiting-room has been reserved, of huge dimensions and circular form, occupying, in fact, the entire space beneath the pit. Here ladies will be enabled to shake out their dresses before emerging on the grand staircase, to which access is obtained by a double flight of wide steps, and here they will sit at the end of the performance whilst waiting for their carriages. There is also a large vestibule in connexion with the circular one, for the use of servants, who will sit in rows along the wall till summoned by their masters. Every door in the house will be made to open both ways, except those of the boxes, which will slide into the wall, so as to remove one great source of danger in case of sudden panic.

M. Garnier considers a handsome staircase to be one of the most important items in the architectural success of a great theatre; for it is not only facility of egress which is required, but an arrangement whereby an ever-changing picture may be produced by the ascending and descending of well-dressed ladies, and the occasional posing of loungers and lookers-on. It is impossible for a single staircase to serve for the use of holders of every class of seat; and it is therefore necessary to divide the audience into two groups, and provide two classes of staircase for their accommodation. The first, or stair of honour, must necessarily be placed in the centre of the house, because its functions have reference to the whole circle of the grand tier, and it is important that a crowd should be induced to move in an unbroken wave, unchecked by any counter-evolutions. It follows naturally from this disposition that the minor staircases will find their places to the right and left. In planning a grand staircase it is necessary to combine the useful with the ornamental, to unite the pomp of sweeping lines with the exigencies of necessity. It is well that the grand staircase should occupy the entire height of the building, with balconies or galleries disposed at given distances, from whence the wanderers in the corridors above may obtain a fresher air as well as a view of the moving throng beneath. Now this staircase will have to do duty for the occupants of the stalls and first row of boxes as well as for the grand tier, and must therefore be provided with a landing-place half way up its height; and this leads to the adoption of a plan of staircase shaped like a Y, which is the plan employed in the new Opera-house at Paris. The steps and balustrades of that edifice will be of white marble; shafts of granite, surmounted by bronze capitals, will support a frescoed dome; whilst great vases of Sèvres china, placed at intervals, varied by hanging draperies and girandoles, will serve to give colour to the whole. The rectangular space occupied by the staircase is about twenty-five yards square. At one time it was proposed to substitute a flat ceiling for the dome, in order to facilitate the labours of the fresco-painter; but this notion was abandoned, on the plea that a flat ceiling of any size invariably appears lower in the centre than at the sides, and produces an effect of insecurity. The lateral staircases are placed in rows of two or three in a

line, each story communicating with the other in straight flights of from twenty-five to thirty steps, and it is calculated that thirty people may move abreast; so that the entire theatre may be comfortably emptied, if necessary, in four or five minutes. Over and above these primary and secondary staircases a series of lifts will be established, in connexion with the great circular waiting-room, communicating with the grand tier. The *foyer*, or promenading gallery, is an institution of which we in England know almost nothing. On the Continent, where long dramas are performed, spreading over sometimes twelve tableaux, which are virtually acts, it is necessary that facilities should be provided for a stretching of the limbs. In an opera-house some such system is also essential, for the majority of spectators have seen every opera in the *répertoire* frequently during a series of years, and are glad to escape the infliction of a tight stall during the more wearisome portions of the entertainment. Although as yet unappreciated by British playgoers, a *foyer* must find its place in a model theatre, and its best position will no doubt be above the vestibules of entry, as in the new French Opera-house; for by this arrangement a long and spacious hall is obtained, with an open gallery looking on the street, while the fact of the grand staircase being between the *foyer* and auditorium will assist the general picturesqueness of the *entr'acte*, by producing accidental groupings of figures moving up and down or leaning from out the many balconies. It is calculated that the largest theatre possible for practical purposes will contain three thousand people, and that about a third of an audience accustomed to the use of *foyers* will quit their seats between the acts. Of this number a third may be supposed to wander about the stairs and corridors, and another third to go to the buffet or pay visits to the occupants of boxes, leaving an average of four hundred people for the *foyer* promenade. As the hall is intended for the relaxation of the muscles, it must of necessity be considerably longer than its width. If it be too short, it will involve an unpleasant number of turns; and if too long, will change the aspect of a saloon for that of a mere corridor. We will conclude that five or six times its width may be taken as a satisfactory medium between the two extremes. The width of the hall must be determined by the evolutions performed within its walls. Men, being gregarious animals, seldom perambulate alone unless under pressure of necessity. A *foyer* group usually consists of two persons, sometimes of three. If a higher number is attained, the party generally split into two, and a company of four may be looked upon as a double set of a pair of individuals. We may, therefore, take the width of three persons as an extreme average limit of a promenading stream, which may be calculated at 30 inches per individual, or 7½ feet per group. Allowing a similar measurement for the return of the group, and again a similar measurement for its rotatory movement, we obtain a mean width of about 8 yards, which will give us a key to the necessary dimensions of the *foyer*. It stands to reason that it should be so placed as to be convenient to the highest class of paying public, which is, of course, that of the grand tier. If established upon that level, it will still be of easy access to occupants of upper boxes by means of side-staircases, whilst an additional charm and effect may be obtained by piercing arches on a line with the higher corridors, so as to give a repetition, with variations, of the principle of the grand staircase. The outer gallery or loggia, which coincides with the arched entrance below, may be made to serve as an *à fresco* smoking-room, being supplied with balconies jutting at intervals a little beyond the main line of balustrade, so as to permit certain groups to sit or lean without interfering with general circulation, while a judicious arrangement of Venetian blinds dropping within each arch will protect the smokers from driving rain. In winter these blinds might be exchanged for glazed windows, which, with an accompaniment of heated pipes, would transform the loggia into a comfortable smoking-saloon during the inclement months. W.

DRURY LANE THEATRE.

It is a curious and not very gratifying fact, that spectacle at the so-called national theatre of London has wholly uprooted drama. Slowly, but surely, the process of eradication has been accomplished. Each succeeding piece late years have witnessed has been more of a spectacle and less of a play, until now the suffrages of theatre-goers are demanded and obtained in favour of a play without a single dramatic feature. How far the size of the stage is responsible for this, is not easily estimated. It is at least true that Drury Lane exercises so baneful an influence over those most frequently seen upon it, that the number of seasons during which an actor has performed on its boards may almost be computed by the deterioration he has undergone. Play-goers may accordingly maintain, with some show of reason, that good scenery is better than bad acting, and a rich and well-presented spectacle preferable to a murdered drama. 'Rebecca,' which on Saturday night drew down the frantic applause of an audience crowding the theatre to the roof, is assuredly one of the flattest and most bungling pieces ever shown on the stage. On the strength of scenery, however, and spectacular effects, it seems likely to hold its place for months to come. No one, indeed, who watches the temper and taste of modern audiences would be surprised to find it one of the most successful and remunerative of recent productions. A novel is seldom adapted for the stage without difficulty, and the novels of Sir Walter Scott place in the way of the dramatist more than usual obstacles. What is best in Scott is essentially narrative. Dramatic situations are infrequent throughout his works, and his dialogue, separated from the running comment of narration, seems tame when it is not meaningless. To fabricate a good novel out of 'Ivanhoe,' would require a talent and courage very different from those of the man who clips and prunes a novel into a play. So singular an instance of incompetent workmanship is 'Rebecca,' it is not too much to say that its first two acts serve no purpose whatever. Those who commence accordingly the work of excision which the piece needs in order to remain acceptable with the public, will have a difficult task, since the portion which demands to be excised is a moiety of the entire work.

By what means the play of 'Rebecca' is got out of the novel needs not be told. The piece can scarcely be treated as a much more serious dramatic effort than the plot of a ballet. As a vehicle for the display of scenery and dresses it serves its object, but as regards dramatic action the proceedings might almost as well have been done in dumb-show. A series of striking pictures, into the archaeological correctness of which it would not always be well too curiously to inquire, is presented. Some views, such as the woodland glade, in which an imitation of classic revels is offered before Prince John, are intrinsically fine and tasteful; others, like the battle scene in the tower of Torquilstone, are striking in design, and are rendered additionally effective by the crowd of people employed to carry on the supposed action; and others again, like the tournament at Templestowe, attract the spectator by glow of colour and richness of spectacular display. A decided gain would, however, be obtained by a substitution of some more common material for the silk and velvet liberally employed in the dresses. Apart from all question of historical accuracy, on which we would not too strongly insist, a less lavish use of velvet and a more frequent employment of merino, or other woollen fabric, would render the pictures presented more artistic and less fine. The tournament scene is very cleverly arranged, and the combat between Ivanhoe and the Templar is more spirited than such combats usually are. As a circus entertainment the whole deserves the highest praise. The acting is, on the whole, poor. Miss Neilson was splendidly picturesque as the Jewish maiden, and carried off the honours of the representation. She strove hard to render the character dramatic; but the attempt was beyond her reach, and was, indeed, out of the power

of acting. Sentences which commence with Hebrew metaphors to end in laborious and obscure periphrasis or melancholy platitude, cannot be given with dramatic fire. Again and again Miss Neilson employed her most effective action or her most thrilling tones, but the effort was hopeless. Mr. Phelps played *Isaac of York*, and maundered in a manner not at all edifying to see. Of late Mr. Phelps has modified his acting, and played, in consequence, with a power recalling his early days. Now once more he exaggerates, and, in order to show the tremor of age and cold, exhibits himself afflicted with palsy. The extravagance of his impersonation was only equalled by its monotony. Of those who came after him nothing can be said, except that they shouted and shrieked as though the theatre was on fire and they were summoning aid from without. Looking over the list of obscurities by whom the various characters are presented, we turn sadly to the cast with which the first version of 'Ivanhoe' was performed. Isaac of York, W. Farren; Ivanhoe, C. Kemble; Front de Boeuf, Macready; Wamba, Liston; Friar Tuck, Emery; Ulrica, Mrs. Faucit; Rowena, Miss Stephens; Rebecca, Miss Foote. "Where," as Hans Breitmann asks, "ish dis barty now?" and where are we to find such another? The satire involved in printing the names of the new exponents against the old is too keen and cruel. But consolation is behind. If the old play-goer saw the better acting, who has the better scenery? Surely a view of a castle in flames, and a splendid tournament with real horses, may compensate for the change from actors of fame and power to nameless incompetents. It is at least certain that the piece could not have obtained a more triumphant reception had the cast been equal to that of the first representation, and it may even be doubted whether it could have been much more to the taste of the audience.

HOLBORN THEATRE.

THE Holborn Theatre, now under the management of Mr. R. Mansell, opened on Monday with a version of 'Kean,' the well-known romantic drama of Alexandre Dumas. A wilder experiment than that of attempting to please an English audience with a piece like 'Kean' has seldom been tried. Of all the works of the most daring of French dramatists, 'Kean' is the most impracticable. Written during the heat of the contest of the romantic and classical schools, it bears signs of all the influences by which the young and fervid dramatists of the day were swayed. A hero entertaining an implacable feud with destiny, sated with enjoyments which have lost their savour, disenchanted with love, fame, rank, wealth, all that men most prize, and arrogating a superiority over those around him on the strength of his vices and his hopelessness, was the mournful bequest of Lord Byron to those to whom we owe the dramatic *renaissance* of France. In the title of the piece, 'Kean; ou, Désordre et Génie,' M. Dumas showed what was his intention,—to represent once more the conquest of the turbulent and passionate nature of the artist over the commonplaces and respectabilities of social life. Regarded from this point of view, Kean is a pendant to Antony. The conduct of Kean, his habits and his words, were accepted with little difficulty by a Parisian public, as ignorant of the manners of England as of those of Thibet. At its first production at the Variétés, in 1836, 'Kean' attained at once the height of popularity. Frédéric Lemaître, who played its hero, had just returned from England, and was in the zenith of his fame as the "Talma du Boulevard." His impersonation of Kean was full of colour and fire; and it remains to this day one of the most famous of his representations. Until very recently, no actor ventured to dispute with Frédéric Lemaître the right to play in this part; nor was it until 1867 that the play was reproduced at the Odéon, with M. Berton in the rôle of Kean.

The incidents of 'Kean' are wholly imaginary, and the character of the hero does not bear the least resemblance to that of the tragedian. Here

surely is a reason why the caution managers have hitherto shown with regard to the piece should have been maintained. A play so attractive in title and in subject would not have escaped Mr. Fechter, Mr. Sothorn, and other actors of the romantic drama, had not the difficulties in the way of its production been unsurmountable. In the shape it now assumes, 'Kean' is one of the most hopelessly absurd and impracticable plays ever exhibited on the London stage; and the finest acting in the world would have been lost in the attempt to give it interest or *vraisemblance*. An outline of a portion of its involved story will suffice to show what were the difficulties with which the adapter had to contend. Kean is a man of fashion, the friend of the Prince Regent and of the highest English nobility. He has upon his hands a variety of amorous intrigues, in one only of which is his heart seriously concerned. For the Countess of Koefeld, the wife of the Danish ambassador, he has a violent and an apparently deep-seated passion. Ketty is an old sweetheart, a friend of his vagabond days. Anna Damby is a young lady of wealth, whose pretended zeal for the stage resolves itself into love for its most conspicuous ornament. To the lady last named Kean shows himself the best of friends and counsellors. Ketty he helps with his purse. To the Countess he makes the boldest of declarations, contriving that her husband, who is present, shall know nothing of what is done. Ultimately the Countess is induced to visit him in his dressing-room, which is fitted up with sliding panels and other like matters, intended to facilitate the conduct of an intrigue. In the course of the visit Kean receives, the lovers are surprised by the arrival of the husband of the lady in company with the Prince of Wales. The services of the sliding panel are called into requisition, and the lady escapes, leaving behind her a fan which has been given her by the Prince. This fan is seized by the Count, and Kean sees himself menaced with a discovery of the intrigue. This agitates him less, however, than the knowledge that the Prince of Wales is his rival. In a wonderful scene he implores the Prince to spare this one woman who is his artist's ideal, and not to appear in her box at the coming performance. Before making this promise, the Prince wishes to obtain the avowal of Kean that he is the lover of the lady. This Kean will not give, so the promise of the Prince is not obtained. The curtain drawing up discloses the stage, with Kean playing Romeo. In the midst of the performance the actor sees the Prince of Wales in the box of the Countess. He comes, in a state of madness, real or simulated, to the front of the stage, quits the part of Romeo for that of Falstaff, and utters a withering denunciation of the Prince of Wales first and then of Lord Mewil, a cowardly nobleman, with whom, in the interest of Anna Damby, he has a quarrel. The scene closes with a representation of Kean carried off the stage. In the last act, the character of the Countess, gravely compromised by the events narrated, is saved by the Prince; but Kean is menaced with arrest by a *lettre de cachet*. Ultimately, the Prince obtains from the King the forgiveness of the actor, on condition of his quitting England for a year. Kean, who has seen that the love of the Countess is cold and selfish, throws her over in favour of Anna Damby, whom he resolves to accompany to America. He even proposes to marry the young enthusiast, of whose devotion he has had convincing proofs. The remainder of the play consists of scenes in which the Bohemian life of Kean is shown. Now, the great actor is seen at a tavern (in the original it is the Coal-Hole), fighting with professional boxers, now in his own house, sleeping off the effects of an orgie with his old companions or the understrappers of the theatre. To reconcile this piece to English tastes one important change has been made. The wife of the Count is converted into his daughter. In other respects the story follows pretty closely the original. By this precious concession to decency, the agony of the lady at the prospect of detection and the whole conduct of Kean are rendered futile and mean-

ingless. We see a young and innocent lady visit an actor in his dressing-room by means of a private door, fly for his sake in the face of society, then refuse, for no reason whatever, to take the boon she has been coveting. It is truly melancholy to see adaptations of this kind, the effect of which is to banish the sense of a play without touching its indecency. The only other changes of importance are the re-christening of the Prince of Wales the Prince of Hesselstadt, and the substitution of the balcony scene of 'Romeo and Juliet' for that of Romeo's farewell previous to his departure for Mantua. Names less eccentric than those of some of the characters in the original are assumed, and some of the more amusing proofs of ignorance of London shown by Dumas are excised. But the vital improbability of the whole is retained and augmented. Poor as was the piece the acting was poorer. Mr. Swinbourne's portly figure resembles Kean about as closely as his acting. For an English actor, however, to attempt to show Kean in tragedy is an essay that must necessarily result in failure. Mr. Gaston Murray was got up to look a little like the late Prince of Wales. Of the remainder of the actors it is needless to speak. All were alike incompetent and unsatisfactory. Some applause was bestowed by the audience upon the more exciting situations, but the general tendency of the house was not unnaturally towards hilarity.

SURREY THEATRE.

ON Saturday the Surrey re-opened, under the management of Mr. Shepherd, the former associate of Mr. Creswick in the directorship. The opening novelty consisted of a *quasi*-historical play, entitled 'Watch and Wait,' in which the adventures of a villainous merchant, one Ralph Winwood, of Hull, are grafted on to the revolt known as the Pilgrimage of Grace. The scenes and incidents are of the well-known "sensational" kind. Mr. Henry Neville plays *Edwin Talbot*, the hero of the piece, other characters being supported by Miss Fanny Huddart, Miss Webster, Miss Jones, Mr. E. F. Edgar, Mr. J. Murray, and the manager. Considerable applause attended the first production of the drama, which is rather above than below the average of pieces of its class.

THÉÂTRE DU GYMNASE-DRAMATIQUE.

TWO new pieces, both successful and both in one act, have been added to the *répertoire* of the Gymnase. The first novelty, 'La Sainte-Lucie,' is a piece of sentimental and almost tragic interest, by M. Guillemot. Spickaert, a composer of music, residing in Brussels, has lost his reason, in consequence of the death of his daughter Lucie. One hope of restoring him to sanity presents itself. The mind of the musician is possessed by a rooted conviction that his daughter will return on the day of her *fête*, or the Sainte-Lucie. On that day, accordingly, a young girl, the living image of the dead, presents herself. This is the cousin of Lucie, who has consented to personate the dead girl. One thing alone disturbs the joy of the musician: under his rapturous caresses his daughter remains cold. A crisis is at hand. At the solicitation of her aunt, the new comer counterfeits filial rapture, and the cure is complete. So fully does the niece enter into the scheme that she consents to take the name and responsibilities of her predecessor, even to the extent of fulfilling the marriage contract into which she had entered. One-act pieces, serious in interest, are popular in France. It is very curious that a piece of this class is never attempted in England. M. Landrol plays the musician with much tenderness and pathos. 'La Sainte-Lucie' commences immediately after a death; like it, the second piece accepts a customary *dénouement* for its starting-point, beginning with a wedding. It is entitled 'Le Porte-Cigares,' and is by M. Raymond Deslandes. Le Capitaine Marguerite is astonished to find among the guests at his wedding the Général Reuilly and his wife, to whom shortly before he had, with no particular success, paid his court. The lady's object in being present is, however, to restore him the many letters

he had faultlessly addressed to her. Taking these from her hand, the Captain encloses them in a cigar-case, intending to destroy them at the first opportunity. While about to burn them his bride appears; and, as he has promised not to smoke during the entire day, she taxes him with breach of promise, and, seizing on the cigar-case, refuses to give it up. His attempts to obtain it are vain; and, on the appearance of the General, the lady places it in his hands, appointing him umpire in the dispute. Fresh efforts to prevent the General opening the box are made, and a good deal of amusing perplexity is caused. In the end, of course, all turns out well, and the compromising documents are destroyed. The resemblance of this plot to that of 'Les Pattes de Mouche' is evident. Mdlle. Pierson as *Madame de Reuilly*, and M. Landrol as *le Général*, carried off the honours of the interpretation. Among recent revivals at this theatre are 'Les Femmes Terribles' and 'Le Père d'une Débutante.'

Dramatic Gossip.

CONTINUING his round of farewell performances, Mr. Sothorn appeared at the Haymarket on Monday last in his favourite part of David Garrick. On Thursday next, Mr. Sothorn's last representation, previous to his departure for America, will be given.

THE Globe Theatre will open on Saturday next, under the management of Mr. Montague. A new drama, by Mr. H. J. Byron, entitled 'Partners for Life,' and a burletta will constitute the opening novelties.

ON Monday next the Olympic will re-open, with 'The Woman in White.'

AFTER undergoing a thorough process of enlargement and re-decoration, the Pavilion Theatre has reopened under the management of Mr. Morris Abrahams. A new drama, by Mr. E. Towers, entitled '£20,000 a Year,' constitutes the latest attraction. Pieces and acting at the outlying theatres bear so generic a resemblance, that an account of one is applicable to almost all. The new drama at the Pavilion is exactly of the type with which all frequenters of East-End theatres are familiar, and it is acted with the energy and breadth inseparable from East-End performances.

'LE BOSSU,' of MM. Anicet Bourgeois and Paul Féval, has been revived at the Gaité. M. Mélingue, M. Vannoy, M. Laurent, Madame Raucourt, and Mdlle. Léonide Leblanc are among the principal exponents of the piece.

No less than four one-act pieces, by M. Manuel, author of 'Les Ouvriers,' have been received at different theatres in Paris. These are 'L'Épreuve,' at the Comédie Française; 'L'Ami de mon Père' and 'Tout Paris,' at the Vaudeville; and 'Deux à Deux,' at the Variétés.

M. AND MADAME LAFONTAINE have signed an engagement with the Odéon. They will appear in several pieces of the *ancien répertoire*, including 'Le Philosophe sans le Savoir,' 'Le Misanthrope,' 'Tartuffe,' the 'École des Femmes,' and in the 'Ruy Blas' of M. Hugo.

M. TAILLADE has obtained considerable success at the Beaumarchais, in 'La Bête à bon Dieu.'

THE well-known Mdlle. Silly has been appointed manager of the theatre of San Francisco.

'LES MENDIANTS RICHES,' a four-act comedy of M. Petit, has been received at the Théâtre Cluny; at which house 'Le Spleen' of the same author is also in preparation.

THE Théâtre Cluny has revived the 'Juif Polonais' of MM. Erckmann-Chatrian, to which M. Théodore de Banville has prefixed a Prologue. M. Laferrière will shortly return to this stage in 'L'Aveugle' of M. D'Ennery.

THE death is announced of Herr Heinrich Marr, *régisseur* of the Thalia Theatre, in Hamburg. The *Allgemeine Zeitung* reminds us that Herr Marr

was the first to present Goethe's 'Faust' on the stage. He did this at the Brunswick Theatre, himself taking the part of Mephistophiles.

THE Belgian Theatres have lost many of the foreign actors who had taken refuge in Brussels from the disasters of war, and the four Brussels theatres now open are performing chiefly old subjects.

MADAME PASCA has quitted the Gymnase-Dramatique for Russia, seduced by a three years' engagement for 120,000 francs.

MADAME RISTORI is at present performing in Bucharest.

A NEW piece, brought out at the Berlin Wallner-Theater, entitled 'Mein Wechsel,' has been received very favourably. It is adapted from a French farce, by MM. Jules Moineaux and Henri Boccage, and is very amusing.

HERR OTTO GIRNDT has finished a new comedy, in three acts, entitled 'In einem Garten vor dem Thor.'

THE Berlin Victoria-Theater opened on the 1st of September, under new management, with Herr Strauss's comic operetta, entitled 'Indigo,' which was most successful. The scenery and costumes were splendid, and the composer, who came from Vienna to superintend the first performance, was several times called before the curtain.

M. DELACOUR, of the Odéon, has signed an engagement for Constantinople.

THE Bouffes-Parisiens has re-opened with the 'Princesse de Trébizonde.' Mdlle. Débreux made a not unfavourable *début* in the part of Regina.

THE Report of the "Giunta drammatica sul concorso aperto nel 1870 dalla Società Filodrammatica Bresciana di beneficenza e d'incoraggiamento agli scrittori Italiani," shows that for the prize of 1,000 lire no less than 32 comedies, 17 dramas, 11 tragedies, and one idyll were sent in, besides eight works which, though sent in, could not compete, as they were not in conformity with the rules of the competition, and two plays withdrawn by the authors. The Reporter of the Committee, Signor F. A. Casari, examines the principal works in his Report; none, however, were deemed worthy of the prize.

IN the city of Salvador, in Central America, 5,000l. has been devoted by the Government for building a National Theatre.

SIGNOR VALENTINO CARRERA, the dramatic critic of the *Rivista Europea*, has commenced in that review a series of sketches of the principal dramatists of the modern Italian Theatre. The first sketch, which is published in the September number, gives an interesting account of Count Giovanni Giraud, who was born at Rome in A.D. 1776, and whose father and family, the author thinks, are well described in Giraud's comedy, entitled 'L'Aio in Imbarazzo.'

MR. BANDMANN has re-appeared in New York, playing at the Grand Opera-house, in Mr. Tom Taylor's drama of 'Narcisse.' Mrs. Bandmann (Miss Milly Palmer) made her *début* in the part of Doris Quinault. Subsequently, Mr. Bandmann appeared with no great success in 'Jasper,' a dramatization, by Mr. T. C. De Leon, of 'The Mystery of Edwin Drood.' In this piece Mrs. Bandmann played Rosa Bud, and Mr. Mark Smith, Durdles.

'DIVORCE,' the new drama by Mr. Daly, with which the New York Fifth Avenue Theatre has re-opened, proves to be a version of Mr. Trollope's novel, 'He knew he was Right.'

MR. JEFFERSON is again playing Rip van Winkle at the Brooklyn Academy of Music. It is a strange fact, very creditable to American taste and judgment, that this accomplished actor can draw from this impersonation a large and unending income. We are curious to know how many hundred or thousand times Mr. Jefferson has played this part.

'I GRANDI UOMINI DEL GIORNO,' is the title of

a new comedy, in three acts, anonymously published in Florence.

THE 'Gladiator of Ravenna,' by the late Friedrich Halm, has been translated into Portuguese by Señor G. M. Latino Coelho, who has added an interesting preface. Some years ago a very good Italian version of 'The Gladiator of Ravenna' was written by Signor Jacopo Cabanca.

ANTIQUARIAN NOTES.

Japanese Philology.—Japanese philology is undergoing some mutations and revolutions. The Hollanders had for two centuries the monopoly of this language. Since Japan has been opened for trade, the chief learners of Japanese are the merchants from England, New England, and Germany, and the linguistic books are printed in English. The Japanese are likewise acquiring English instead of Netherlandish, and in Holland itself the valuable grammar of Dr. J. J. Hoffmann has been translated from the Netherlandish and printed in English at Leyden, by direction of the Minister for the Colonies,—an example we should be glad for our Government to follow. This work of Dr. Hoffmann is very laborious, for it contains the illustrations in Japanese and Chinese type. It is devoted to the literary and written language, and only partially to the colloquial. So long as scholars put forth words in the high literary language, our residents gained little; but intercourse has now increased so much that the oral language in Roman type (instead of the Japanese alphabet of forty-seven characters) is coming into use among our scholars, and it differs materially from the other standard. After the labours of Sir Rutherford Alcock and M. Léon Pagès, Mr. W. G. Aston, of our Japanese Civil Service, published a Grammar of the oral Japanese, of which two editions have appeared in Japan, but none in this country. We now learn that Mr. Aston is engaged on a larger grammar of the literary Japanese, including, we believe, the old classical language, which is based on the works of the standard Japanese grammarians. Of these works even Dr. Hoffmann was unaware; for he has availed himself of the native dictionaries, which furnished him with classic quotations. It is further to be noted that Japanese is undergoing a process similar to that affecting Turkish, Majyar, Romaic, Armenian, Wallach, &c., the foreign elements and forms falling into disuse, and the native element being restored. At the same time a popular language is growing up, which will be affected by the influence of English civilization in its terminology.

"You" as a Nominative.—"R. M." (*Athenæum* of Sept. 23) has surely not sufficiently considered the passages cited by him from the Trin. Col. Cam. MS., B. 14, 52, as showing early instances of *you* used as a nominative; for in all of these it is very clearly and properly objective. *Convertimini ad me*, &c., *Turneſ giu* to me, is *Turn yourselves to me*; the old homilist knew his Latin, and recognized *convertimini* as the middle (or passive) voice, *turneſ giu*, and of course did not translate it like *convertite*, *turneſ*, or *turne ge*. This is made still plainer by the second quotation, *Convertimini ad me, et ego convertar ad vos*, *Turneſ giu* to me, & *ich will turne me to giu*, *Turn yourselves to me*, and I will turn *myself* to you, where the *giu* in the first clause is what the *me* is in the second,—the object to *turn*. In modern English, a man walks so far and then *turns*; but in old English he *turned himself*, as he still does in almost all other languages. Compare *Kehret euch zu mir*, so will *ich mich zu euch kehren*; *Retournez-vous vers moi*, *et je me retournerai vers vous*; *Convertitevi a mi*, *ed io mi rivolgerò a voi*. The use of transitive verbs as intransitive or middle, by suppression of the reflexive pronoun logically necessary to complete the predicate, is a peculiarity of modern English. Similarly, in the last citation, *Lavamini, mundi estote*, *Wasseſ geu*, and *wunieſ elene*, the injunction is, *Go, wash—not things in general (lavate)*, nor your dirty neighbours, nor your clothes, but—*yourselves*, and become clean. As a matter of

course, the homilist correctly rendered the active voice *Venite* and *Ite* as *cumeð ge*, and *witeð ge*: though even here, the *ge* is not the nominative to the imperative, but an extension of the subject (itself implied in the *-eð*), by means of a nominative in apposition, or a Latin vocative. That is, we are to analyze *Come! O ye blessed, not Come ye! O blessed*; had the latter been meant, the homilist would have written, not *cumeð*, but *cume ge*, according to a rule which prevailed from the Anglo-Saxon period (where Mr. H. Sweet will explain its origin in the Introduction to his edition of the *Alfredian MSS.* of Gregory's 'Pastoral Care,') to the latest retention of the personal endings. *Ælfric* observed it in the eleventh century, and *Gawain Douglas* in the sixteenth; and in a modified form it still exists, with a venerable pedigree of ten centuries, in some of the Scottish dialects, where, without the nominative, they say *Cume!* (= *cumeð*), but with it *cum ye!* (= *cume ge*). It will be in vain to look for instances of *you* as a nominative till some centuries after the Trinity Homilies. Mr. Furnivall has caught the first specimens yet recorded in Richard Hill's 'Lytil Johan' and the Paston Letters, 1460 (see *Athenæum* of August 15, 1868, where they are given in full). Sir John Cheke's version of the New Testament shows that the two forms were completely confused in the popular Southern English of 1550, though the Authorized Version of the following century, in language archaic to begin with, refused to sanction the innovation. J. A. H. MURRAY.

Is not "R. M." mistaken in supposing that in the examples which he quotes from the Old English Homilies "you" is employed as a nominative? Surely, in those examples "you" is a genuine accusative, following a reflexive verb, and not (as he suggests) a transitive verb. It is equivalent to "yourselves" in modern English. *Convertimini ad me, turneð giu to me*, = turn yourselves to me. *Convertimini ad me, et ego convertar ad vos, turneð giu to me, & ich will turne me to giu*, = turn yourselves to me, and I will turn myself to you. The phrase "turne me," shows that *giu* in "turneð giu" is an accusative of the reflexive verb "to turn oneself,"—corresponding to the Latin "convertor" = I turn myself. D. P. F.

Galingale.—With reference to the name given to the old spice *galingale* (*Liang-kiang*, or mild ginger), on a page of your No. 2290, for September 16th last, I must venture to call in question the correctness of the translation, "mild or gentle," of the Chinese word *Liang*. This Scitamineous plant is named after the prefecture of *Kau-chau fu*, in the south-western part of the Canton province. This prefecture was formerly called *Kau-liang*, and is still the source of the fruits of this and other kinds of Galangals and Cardamoms. The Chinese always economize in their (primarily) monosyllabic language, hence they call this pungent spice the *Liang-kiang*, or "Ginger from *Kau-liang*." Great credit is due to Messrs. Hance and Hanbury in successfully tracing this drug to its source. F. PORTER SMITH.

The Evelyn Diary.—There is no truth in the story, which you admitted into the *Athenæum* of September 16, of Mr. Upcott's discovery of the Evelyn Diary. If you will refer to the editor's Preface, printed under the eye of Mr. Upcott, you will see it stated that the diary was written in two books. Those books were known and valued too well to be in any danger, but there were other MSS. and many books at Wotton which had been hastily moved on an alarm of fire, and it was for the purpose of having them put in order that Mr. Bray, in whose house I was then living, introduced Mr. Upcott to Lady Evelyn. She had no other object in receiving Mr. Upcott at Wotton. His services were noticed, it may be inferred to his own satisfaction, in Mr. Bray's introduction to the Memoirs. REGINALD BRAY.

* * This is the first time we have heard the story called in question. It has been accepted as true by many good authorities.

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